JAWS 3-D

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JAWS 3-D

FADE IN:

1 AN UNDERWATER WONDERLAND 1

Crystal green. Beautiful fish of all colors and faces swarm happily by. A spectacular undersea garden blooms like plants touched by springtime. A quick-silver surface of color mirrors lush reef growth.

2 SURREALISTIC CREATURES 2

Swim, creep, crawl, stalk, hide, in their endless quest to survive.

3 FISH 3

A beautiful aquarium of peace and tranquility.

4 TERROR 4

The fish suddenly explode in panic, darting in all different directions, swimming instinctively for their threatened lives.

5 GROUPER 5

300 pounds. Awesome and ugly, swimming away as fast as it can go.

6 ANOTHER ANGLE - GROUPER 6

As we come closer on it.
Closer.
It glances back, eyes wide with fear of impending death.
It reverses course, ATTACKING CAMERA, and the grouper gets

7 TORN IN HALF 7

Shredded by some unseen monster. There's a violent THRASHING SOUND and clouding of the ocean, then quiet again as chunks of tissue float in the bloody brine.

8 GROUPER'S HEAD 8

Drifts along, torn from its body. Bug eyes open wide in death.

9 CAMERA 9

Swoops around, moving quickly again. On the surface, high above, something attracts its attention. It goes to investigate.

10 UNDERWATER SHOT OF WATER SKIERS 10

Speeding over the surface.

11 CAMERA 11

Let's now refer to it as SHARK, even though we do not see it. It starts after the skiers.

CUT TO:

12 WATER SKIERS 12

Tanned, healthy, all-American boys and girls. They come SHOOTING across the water in formation.

13 SHARK POV 13

Follows after them, curious as to what's going on.

14 SKIERS 14

Start forming a PYRAMID, climbing up onto each other. One of the girls is KELLY. She's blonde and adorable and is climbing onto TOD's broad shoulders.

TOD
The space shuttle has landed!

KELLY
Hold still, damn it!

TOD
What're you doing later?

KELLY
Taking my boyfriend to the airport.

(CONTINUED)

14 CONTINUED: 14

TOD
(smiling)
I thought I was your boyfriend.

15 SHARK POV 15

Following along, piqued.

16 SKIERS 16

The pyramid is formed. The COACH in one of the speed-boats speaks through his bullhorn.

COACH
Looking good, kids. Real good. That's the way. Keep it nice and tight.

TOD
Keep it nice and tight, Kelly.

KELLY
(giggling)
I don't talk that way.

TOD
Remember, skiers stay up longer.

KELLY
Shutup, Tod! Be serious!

TOD
I am serious.

17 SHARK POV 17

As it follows the skiers' wake...

CUT TO:

18 INT. PRESS TENT - ARNOLD CALVIN 18

Slick corporate vice president. Sea Kingdom is his baby. He points to a large SCALE MODEL of the park as he talks to the crowd of press people and V.I.P.'s.

(CONTINUED)

18 CONTINUED: 18

CALVIN
Two years in the making, at a cost of seven million dollars, our new Under the Sea Kingdom is an exploration of earth's inner space, capturing the excitement and adventure of man beneath the sea. No other amusement park offers exhibits like...
(points)
... Monsters of the Deep fun tunnel, with giant squids, manta rays, and moray eels.
(points)
We've added the fantasy of lost underwater treasure ships for the kiddies, sunk in...
(points)
... a reproduction of incredible coral reefs and caves where we've imported thousands of rare beautiful tropical fish...
(points)
And in this enclosed exhibit is Shark Encounter, where moving walkways take you safely through shark-infested waters.

A pretty woman REPORTER has a question.

REPORTER
What kind of sharks, Mister Calvin?

CALVIN
Doctor Allen is our Marine Biologist and Mammalogist, formerly in charge of the state's Conservation Marine Laboratory. I think she can answer better than I.

They all turn to

19 KATHRYN 19

Dark hair, mid-twenties. The brain matches the beauty. She is far more comfortable in the company of her dolphins.

(CONTINUED)

19 CONTINUED: 19

KATHRYN
Domesticated sharks, mostly. Mako. Tiger. Nurse. Sand.

REPORTER
Don't they attack each other?

KATHRYN
Contrary to popular belief, when sharks are well fed, they will not hunt.

CALVIN
(smiling)
And we keep them well fed, so be kind what you say about us, or...

They all chuckle. Except Kathryn.

REPORTER
You don't have a Great White.

KATHRYN
No... And I really do have to get back to my own mammals, so, if you'll excuse me, please.

CALVIN
Yes, of course. Thank you for stopping by, Doctor.

Kathryn gets out of there.

REPORTER
It seems what you've created here is a combination Art Nouveau and Jules Verne.

CALVIN
Exactly.

CUT TO:

20 WATER SKIERS 20

Up in their pyramid formation. The Coach gives them praise through his bullhorn.

(CONTINUED)

20 CONTINUED: 20

COACH
Great, gang. Beautiful! Making me proud of you.

21 KELLY 21

Fighting for her balance, her legs are wobbly.

KELLY
Watch it, I'm gonna fall. I'm gonna go!

TOD
Balance, Kelly. Bal-lance!

JILL
No, Kelly. Not now!

TOD
Lean back!

KELLY
Ahhhhh!

BILL
You fall I'll kill you. I swear I'll drown you.

KELLY
Oh, God. I can't...

The Coach doesn't know what's going on.

COACH (V.O.)
Now tomorrow, there's gonna be this great big banner that we break through here -- so now isn't the time to fall, Kelly.

That's all Kelly needed to hear.

KELLY
Ahh... ahhh... ohhhh...

SKIERS
NO!

TIMBER!

Kelly falls, sending the entire pyramid pitching into the water.

(CONTINUED)

21 CONTINUED: 21

TOD
Aw... shit!

22 SHARK POV 22

Up ahead, shadows thrashing through the water. The shark rises to see what's going on.

23 SKIERS IN WATER 23

Start reassembling as the speedboat idles, Evinrude RUMBLING. The Coach barks at them through the bullhorn.

COACH
What the hell was that all about? Kelly!

The skiers grab hold of their lines, looking at Kelly.

KELLY
(guiltily)
Sorry, guys.

STEVE
... She did it again.

COACH
Concentrate out there! We can't have mistakes tomorrow!

They're about ready to go again. The boat starts to pull away.

24 SKIERS 24

In their starting positions. They come RISING out of the water as

25 SHARK 25

Comes trailing in their wake, just seconds behind. We see the tip of a giant triangular FIN cutting through the water, following them. The fin is like a monstrous gray sail. Up ahead we see a giant set of

26 GATES 26

Start closing, coming down.

27 SHARK POV 27

It swims under the closing, heavy wire mesh gates. Gonna be a tight squeeze.

WHAM-THUMP

There's a shuddering vibration as the gate hits on something BIG. The shark swims away as the gate CLANGS.

CUT TO:

28 DAISY AND BOBBY DOLPHIN 28

Going through their "paces." Kathryn is in the water with them. She blows a whistle and uses hand signals, giving affectionate rewards.

KATHRYN
(to dolphins)
What, Daisy? What do you want?
Tell me.

The dolphin "talks" back to her.

KATHRYN
(to other dolphin)
Come here, Bobby. Comeon, give me a kiss.

The dolphin gives her (and audience) a big wet kiss.

KATHRYN
Thank you.

MIKE (O.S.)
Want another one?

She turns to him and smiles.

KATHRYN
Sure do.
(to dolphin)
Kiss me again, Bobby.

29 MIKE AND KATHRYN 29

Laughing. Take each other in their arms. A soft, tender kiss, which the dolphins and penguin appreciate. MICHAEL BRODY is late twenties. Tan and fit. Head engineer.

KATHRYN
Well, not much longer to go.

MIKE
What is it, 97 days?

KATHRYN
(laughing)
Till this opens, not our wedding.

MIKE
Hope I make it through both.

KATHRYN
(kissing him)
You will. I'll see to it.

Mike points to the nervous, chittering dolphins.

MIKE
Look, Kathryn. They're jealous.

KATHRYN
They're acting very strange suddenly.

MIKE
Pre-opening jitters.

KATHRYN
I guess.

Mike's BEEPER goes off. He sighs and speaks into it.

MIKE
Brody here.

VOICE
Mike, we're having a problem with the gate.

CUT TO:

30 INT. CONTROL ROOM 30

This is Mission Control underwater. All the inner workings of Sea Kingdom are monitored down here. The two OPERATORS watch the dials and gauges and 20 TV screens.

MIKE (V.O.)
What kind of trouble?

OPERATOR
It's not closing, Mike.

MIKE (V.O.)
That's impossible.

OPERATOR
I know. But we show it's not closing.

MIKE (V.O.)
Okay, okay... We'll get someone on it.

CUT BACK TO:

31 MIKE AND KATHRYN 31

MIKE
Damn it. I can't understand!
(to her)
I gotta go, hon.

KATHRYN
Don't forget you have your brother.

MIKE
Yeah.

KATHRYN
See you later.

They kiss and Mike turns at a RUMBLING SOUND.

32 CRANE 32

Comes lumbering towards the water's edge. Seated high on the boom with a camera is

33 PHILIP HUTTON 33

A very refined, well-educated, aristocratic Englishman, 30. IKE directs the crane and SHELLY drives. If you didn't know better, you might suspect there's something between the three of them.

PHILIP
Bring the crane over. Come down. Easy down.

MIKE
Hey.

Mike comes over to them.

MIKE
Hutton, how the hell did you get my crane?

PHILIP
Calvin said it was all right.

MIKE
Yeah, well I didn't!

PHILIP
Well, we're not going to hurt it, old boy.
(to Kathryn)
I say, love, is Flipper ready to go?

KATHRYN
Go where?

PHILIP
On the telly. We're to film him for the evening news.

KATHRYN
Nobody told me.

PHILIP
I just did. Can you make them do tricks.

KATHRYN
They're not tricks. They're behavior patterns.

PHILIP
Fine. Have them do some.

(CONTINUED)

33 CONTINUED: 33

KATHRYN
I don't know. They're nervous and skittish right now.

PHILIP
Yes, aren't we all.

Kathryn turns in disgust, looking at Michael.

KATHRYN
That macho pompous English --

MIKE
Don't let him get you. Just continue your patterns and pretend he's not around.

KATHRYN
My imagination isn't that good.

MIKE
Honey, I gotta go.

KATHRYN
Okay, bye.

Another soft kiss.

As Mike passes Philip, he slaps the crane and calls up to Philip who's readying his camera.

MIKE
Make sure you put this back.

PHILIP
Aww, can't I keep it?

Mike stares at him. Takes an angry beat, Philip still looking into the lens. Mike leaves.

Philip calls to Kathryn.

PHILIP
Okay now. Have Flipper flip or something.

KATHRYN
Make this quick!

She turns to her dolphins.

CUT TO:

34 WATER SKIERS 34

They're up in the pyramid once again, riding smooth. All but Kelly.

KELLY
Ahhh, ahhh...

TOD
Now what?

KELLY
Gotta sneeze.

TOD
Don't you dare.

KELLY
Can't help it... ahh...

JILL
No, Kelly! We're almost in!

KELLY
Ahhhh...

35 UNDERWATER - SHARK POV 35

Staying right below the skiers. It starts to rise.

36 EXT. PRESS TENT 36

The media munch on hors d'oeuvres and champagne. From their vantage point, Calvin points out the skiers for them.

CALVIN
In addition to the aerobatics that our skiers are performing, they'll be doing the comedy ski show "The Hatfields and McCoys," choreographed by world-famous skier Janet Turner.

CUT TO:

37 SKIERS 37

Coming onto shore now. The Coach speaks to them through the horn.

(CONTINUED)

37 CONTINUED: 37

COACH
Beautiful. Hold it, hold it...

Kelly's hanging on, eyes tearing, mouth ready to explode in a sneeze.

COACH
Get ready. Here we go now...
Make me proud of you.

SKIER
Release!

They let go of their ropes and come out of the pyramid, gliding in to shore as Kelly lets out a huge SNEEZE and stumbles onto shore.

TOD
God bless you.

38 UNDERWATER - SHARK 38

Swoops in close, then turns and heads back out. No fun here.

CUT TO:

39 MIKE IN ZODIAC BOAT 39

Comes speeding up to a WORKBOAT deck. Mike does a hot dog 180-degree spin through the water and eases up to the workboat where SINGER holds a crackling walkie-talkie.

MIKE
What happened?

SINGER
I don't know. It's off the track.

MIKE
Give me the walkie.

Singer does. Mike talks into it.

MIKE
Overman?

OVERMAN'S VOICE
We get time and a half for this?

(CONTINUED)

39 CONTINUED: 39

MIKE
No, Overman.

OVERMAN'S VOICE
Then we'll be done in a minute.

Singer leans into the walkie-talkie.

SINGER
Let's go, guys. I got a date tonight.

OVERMAN'S VOICE
She have a friend?

MIKE
Yeah, but you don't. Get to work.

CUT TO:

40 UNDERWATER - DIVERS 40

OVERMAN and HARRIS. They are arc-welding on the GATE. The sparks flash brilliantly through the water. They replace a pin, HAMMERING it in place.

CUT TO:

41 MIKE IN HIS BOAT 41

MIKE
Stay on top of it.

SINGER
Right.

CUT TO:

42 KATHRYN POPPING OUT OF WATER 42

She calls to Philip, who holds his camera but isn't filming the background. The dolphins dart about.

KATHRYN
It's no use. They won't come into the lagoon.

PHILIP
Well then, can you have them jump to the camera over here?

(CONTINUED)

42 CONTINUED: 42

KATHRYN
Wait a minute. These aren't kangaroos, Mr. Hutton. They're dolphins.

PHILIP
I thought they were clever.

KATHRYN
I can have them walk backwards.

PHILIP
No, no. That won't do.

KATHRYN
I told you, something's upset them.

PHILIP
Well, I have to get this into the networks. If you can't do it, you can't do it, that's all.

KATHRYN
I'm sorry.

PHILIP
Well, we'll just try again, dear. Keep working on it. Maybe you'll get it one of these years.
(to his men)
Pack up, boys. Flipper's a flop.

43 KATHRYN 43

Watches with scorn as they start the crane up and leave. Kathryn goes into the water, a look of determination.

44 KATHRYN IN WATER 44

Stands to her knees, BLOWING a whistle and SLAPPING the water hard.

45 BOBBY AND DAISY 45

Look at her and respond in a cute but frustrating way.

(CONTINUED)

45 CONTINUED: 45

KATHRYN
No! That is wrong! What is the matter with you!

Again she blows the whistle and slaps the water three times as

46 MIKE PULLS UP 46

In his Zodiac.

MIKE
(smiling)
You called, Doctor?

KATHRYN
Everything's going wrong. I'm having more trouble with Bobby than I ever have before. I can't get him to respond.

MIKE
How come?

KATHRYN
I don't know. I can't understand it. Something's bothering them.

MIKE
And what else is bothering you.

KATHRYN
... Hutton. He really pisses me off.

MIKE
Yeah, you really don't like him.

KATHRYN
I don't like what he does.

MIKE
It's his work.

KATHRYN
He doesn't need the money. He inherited a fortune. He kills for kicks. TV battles between non-predator fish and divers. The diver always wins.

(CONTINUED)

46 CONTINUED: 46

MIKE
Okay, forget him now. I'm going to pick up Sean. Take a ride?

KATHRYN
I can't leave now. We taking Sean out?

MIKE
Sure. Want to try that new Italian place?

KATHRYN
No, you don't need all that starch. You're getting too fat.

MIKE
Not enough loving.

KATHRYN
Get out of here!

She playfully splashes water at him. He yells and heads to shore.

MIKE
We'll have sushi.

She smiles and shakes her head.

CUT TO:

47 WORKBOAT DECK 47

As Overman and Harris pull themselves out of the water. They hand Singer the equipment and start getting out of their tanks.

OVERMAN
It's Miller time!

HARRIS
You buying?

OVERMAN
Sure am.

HARRIS
(to Singer)
Coming with us? Overman's buying.

(CONTINUED)

47 CONTINUED: 47

SINGER
No, I'll take the money instead.

Overman looks around the deck.

OVERMAN
You see the three-quarter socket?

HARRIS
Yeah. Down there.

OVERMAN
Shit.

SINGER
... Way to go, guys.

OVERMAN
You two go ahead. I'll meet you at Captain Kidd's.

SINGER
Okay.

Singer and Harris put the equipment into the boat as Overman puts his mask back on.

48 OVERMAN 48

Dives back into the water.

49 UNDERWATER - OVERMAN 49

The diver enjoys this freedom; not encumbered with weights and tanks, he swipes at passing fish as he descends into the deep. But suddenly all the fish that were curiously inspecting him turn and scatter.

50 ANOTHER ANGLE - OVERMAN 50

Looks about, apprehensive eyes peering through his mask. He looks again and continues diving.

51 SHARK'S POV - OVERMAN 51

As we come MOVING IN on him from behind. Overman turns. His face freezes in a horrifying SCREAM of terror.

52 OVERMAN 52

As a MONSTROUS unseen form plows into him, and there is a vicious thrashing and explosion of water.

CUT TO:

53 727 ON APPROACH 53

It comes in like a giant bird, flaps down out, gear down. It lands in our laps and continues past.

54 INT. AIRPORT 54

Arriving passenger SEAN BRODY moves with the others. Sean is a junior in college. Athletic, good looking, he looks around and sees his brother rushing up to him.

MIKE (O.S.)
Sean!

55 MIKE AND SEAN 55

A warm, macho, brotherly hugging and punching exchange.

MIKE
Hey, what's goin' on, little brother!

SEAN
Damn! You sonuvabitch! Look at you!

MIKE
Look great, don't I?

SEAN
Got a job for me?

MIKE
Yeah, we'll find something for you. Shoveling shark shit or something.

SEAN
(apprehensive)
Sharks???

MIKE
(reassuringly)
In a restaurant. You sit there and they swim around you.

(CONTINUED)

55 CONTINUED: 55

SEAN
... I'll go to McDonalds.

56 WITH THEM ON THE TRAM 56

MIKE
How'd you do in school?

SEAN
Great. I got one B, two C's, and eight incompletes.

MIKE
Hey, I'm proud of you, kid.

SEAN
So was dad.

He shows Mike a

57 INSERT - POLAROID PHOTOGRAPH OF SHERIFF BRODY 57

Grimacing as usual, his hair G.I. crewcut.

SEAN (V.O.)
Took it this morning.

MIKE (V.O.)
He needs a haircut.

SEAN (V.O.)
Yeah, right.

58 MIKE AND SEAN 58

MIKE
How is he? Still fighting crime?

SEAN
Last week he broke up a major counterfeiting ring. Gang of kids were using slugs in the Pac-Man games.

MIKE
(laughing)
Big bust! He confiscate their water pistols?

(CONTINUED)

58 CONTINUED: 58

SEAN
Booked them all at Baskin-Robbins.

MIKE
(appreciating)
That's Dad...

Mike throws an arm around Sean and hugs him.

MIKE
He taught us good, though, didn't he, Sean? We were lucky to grow up the way we did.

SEAN
Who's grown up?

MIKE
Gee, it's good to see you!

SEAN
I want to see Kathryn.

MIKE
Just find your own. Like dad says, there's plenty of fish in the sea.

They laugh.

CUT TO:

59 INT. AIRPORT - KELLY 59

Moving through the terminal, licking an ice cream cone, she sees Mike and Sean and comes running over.

KELLY
Mike!

Mike and Sean stop.

KELLY
Give me a ride?

MIKE
Sure.

KELLY
'Preciate it.

(CONTINUED)

59 CONTINUED: 59

Mike's BEEPER gives off a faint signal.

MIKE
(harassed)
What do they want now...?

He looks around for a phone.

MIKE
Kelly, this is my brother Sean.
Don't let him get lost.

Mike heads for the phones in the b.g. as Sean and Kelly study each other, liking what they see.

KELLY
So, you just get here?

SEAN
Yeah, from Boston.

KELLY
I was seeing this guy off. He flew in from Dallas. Wants to marry me. He's okay, but Texans are so possessive.

SEAN
Massachusettans aren't.

KELLY
'Course they're also so rich.

SEAN
... Massachusettans aren't.

KELLY
How long you staying?

SEAN
I don't know, it depends.

KELLY
You like Florida?

Sean looks at her, in her shorts and tank top.

SEAN
I haven't seen that much, but so far it looks great.

(CONTINUED)

59 CONTINUED: (2) 59

KELLY
(suggestively)
Well wait till you see the rest.

They smile at each other.

60 MIKE ON PHONE 60

Whatever he's hearing isn't good.

61 SEAN AND KELLY 61

The romance continues to build.

KELLY
You gonna work at The Kingdom?

SEAN
Depends on big brother.

KELLY
I'm a water-skier.

SEAN
Are you really?

KELLY
Sure am.

SEAN
That's too bad. I don't like water. I don't like being around it, I never go in it.

KELLY
How come?

SEAN
Goes back to when I was a kid. Mike's okay, he's gotten over his fears, but I haven't. I can't even drink it.

Mike comes over in a hurry.

MIKE
Comeon, let's go.

SEAN
Something wrong?

61 CONTINUED: 61

MIKE
You know Overman?

KELLY
Musclehead?

MIKE
He's missing.

KELLY
Hope with none of my girl friends.

CUT TO:

62 EXT. AIRPORT - DAY 62

Mike and Sean and Kelly walk to the parking lot.

MIKE
Kelly, could you look after Sean for a while? Show him around for me?

KELLY
Sure. No problem.

MIKE
Thanks.

SEAN
Yeah, thanks.

The brothers wink at each other.

CUT TO:

63 KATHRYN RIDING WHALE 63

She takes it through a series of moves, not noticing Mike and Sean and Kelly pull up in the Blazer.

SEAN
Hi-yo-Silver!

64 KATHRYN 64

Sees them and leaps off the whale.

KATHRYN
Sean!

(CONTINUED)

64 CONTINUED: 64

She hops out of the tank and warmly embraces Sean.

KATHRYN
MMMM. It's good to see you again.

SEAN
(meaning Mike)
You really gonna marry this guy?

KATHRYN
Well, I can't wait for you forever.

SEAN
Why not? Younger guys are in.

MIKE
Okay, you two, have a good life without me. I gotta go.

SEAN
Don't hurry back.

Mike leaves. Kelly turns to Kathryn.

KELLY
Doctor Allen, you think I could ride the whale sometime?

KATHRYN
Sure, Kelly.

KELLY
That'd be great. I was a seal once, in another life, and whales were always my closest friends.

They look at her. Uh-huh.

CUT TO:

65 EXT. BREAKWATER - LATER 65

Mike's there with Harris and Calvin.

MIKE
Why didn't you stay with him? You never let a diver go down alone!

(CONTINUED)

65 CONTINUED: 65

HARRIS
We were done, Mike. He left a piece of equipment down there and went back for it.

CALVIN
And hasn't been seen since.

HARRIS
I waited for him. When he didn't show, I went back. There's no sign of him. His gear's still on deck. I went in looking for him. All I found was this.

We see the missing three-quarter socket wrench.

MIKE
I don't understand. Overman's too good a diver to disappear.

CALVIN
Have you checked the bars? The guy's irresponsible; he's done this before.

HARRIS
Yes, Mr. Calvin. We've called all over. Nobody's seen him, and his truck's still here.

CALVIN
I want him found. He could be in the bars, he could be shacking up. He could be out to sea.

MIKE
I'll need more men to look.

CALVIN
Can't help you, Mike. Don't have the manpower.

MIKE
We're going to have to cover the entire lagoon.

CALVIN
I know, but you're just going to have to find another way. So you better start.

Calvin leaves.

CUT TO:

66 SUBMARINE AT DOCK 66

A small two-seater, bobbing on the surface near the dolphin pen. Kathryn turns to RUTH, one of her assistants.

KATHRYN
I think they'll come out now.

RUTH
They still seem nervous.

KATHRYN
I know.

Mike turns to Kathryn.

MIKE
They're coming with us?

KATHRYN
We play hide and seek all the time. They find a lot of things.

Mike looks at the tiny sub.

MIKE
(skeptically)
Where's the rubber band?

KATHRYN
Look, Michael... you don't have to come.

MIKE
I don't have a choice.

She understands.

KATHRYN
Well, let's go then.

They ease into the sub.

MIKE
How many coupons is this ride?

67 INT. SUB 67

He squeezes into the front seat. She's behind him.

MIKE
What do I do now?

(CONTINUED)

67 CONTINUED: 67

KATHRYN
Take a deep breath and hold it.

MIKE
That's cute, Kathryn. Real cute.

KATHRYN
(smiling)
Just put your mask on.

He inserts his respirator while she starts the engine. She puts her mask on.

KATHRYN
Control, we're preparing to leave the dock now with the sub.

CUT TO:

68 INT. CONTROL ROOM 68

One of the CONTROLLERS responds.

CONTROLLER
Roger. We'll keep an eye out for you.

CUT TO:

69 INT. SUB 69

Kathryn pulls the canopy CLOSED. It shuts with a BANG. The sub starts filling with water.

70 MIKE 70

Watching through his mask as the water surrounds him. The claustrophobia sets in.

CUT TO:

71 SUB 71

Eases away from the dock and starts its journey, sinking from view.

72 UNDERWATER - SUB 72

Drifts down into the lagoon, spotlight on, scanning the beautiful underwater garden.

73 CAMERA - POV 73

Something is FOLLOWING IT.

74 INT. SUB 74

Mike looks very apprehensive, and Kathryn knows it. He holds on tight.

KATHRYN
Honey... you all right?

MIKE
No.

KATHRYN
Are you scared?

MIKE
Yes.

They settle into the water.

SUDDENLY, from NO PLACE

75 BOBBY AND DAISY DOLPHIN 75

Come SWOOPING INTO IT, their faces at the sub's window, scaring the shit out of Mike.

MIKE
(reacting)
Damn it!

KATHRYN
(smiling up)
Hi, baby.

MIKE
Baby goddamn scared me to death!

KATHRYN
They just wanted to say hello.

MIKE
(low, to himself)
... Friggin' fish.

(CONTINUED)

75 CONTINUED: 75

He takes a deep breath and holds on.

MIKE
Let's head to the gate and work our way back.

KATHRYN
That's a lot of ground to cover.

MIKE
I know, I built it. I've just never seen it this way.

CUT TO:

76 WALRUS EXHIBIT 76

Sean and Kelly are peering into the tank. A big, old, whiskery WALRUS shoots up, SPITTING water on them. The kids get a bath.

77 SEAN AND KELLY 77

Dripping wet, laughing. So is the walrus.

SEAN
Well, I needed a cold shower.

KELLY
Comeon! Check this out!

Kelly takes Sean's hand, and they skip away.

CUT TO:

78 EXT. SUB - SERIES OF SHOTS 78

Moves through an underwater coral forest with an unlit glass TUNNEL extending through it. The dolphins follow.

79 SUB - HEAD-ON 79

A slow-moving fish, sneaking past the fake cave openings. The spotlight searches, lighting the shades of pink, white, and lavender formations.

80 MIKE AND KATHRYN 80

Eyes searching as she turns the spotlight.

KATHRYN
It's romantic down here.

MIKE
Oh, yeah. Very.

KATHRYN
You know, on our honeymoon we should go scuba diving.

MIKE
Let's not talk about that now, okay?

81 SPANISH GALLEON 81

Wrecked in 1982, it looks like it's been down here for centuries. Masts broken, cannons rusting, wood eaten away. The sub circles it.

82 PANNING GALLEON 82

The sub comes in low. Nothing there, other than "priceless gold and treasure." The sub moves in close as

83 DOLPHINS POP OUT 83

Frightening both of them.

KATHRYN
Now I'm getting paranoid!

CUT TO:

84 INT. CONTROL ROOM 84

Underwater, with enormous windows overlooking the lagoon. On one entire wall is a schematic showing the electrical system of Sea Kingdom, lights flickering on it. There are also banks of instrument panels and TV monitor screens. In the b.g. is a lock which connects the lagoon to the control room. A crew of men and a woman are working in the room. Outside, the submarine appears.

(CONTINUED)

84 CONTINUED: 84

A man at one of the control panels throws a switch activating radio communication between the control room and the sub as a BUZZER sounds.

WOMAN
Any luck?

MIKE'S VOICE
Not yet.

WOMAN
We haven't seen anything either. Not a sign of him.

MIKE'S VOICE
Let us know.

CUT TO:

85 STADIUM STANDS 85

Sean and Kelly sit in the top now. They're the only ones there.

SEAN
This is where to be. High and dry.

KELLY
And alone.

They kiss.

CUT TO:

86 INT. SUB 86

Kathryn works the controls, but the sub starts SINKING!

MIKE
(apprehensive)
What's wrong?

KATHRYN
Nothing.

She's flicking all the switches. The sub hits the bottom hard. He watches her try the controls again.

(CONTINUED)

86 CONTINUED: 86

MIKE
... If nothing's wrong, why are we stopping here?

KATHRYN
... Electrical connection malfunctioning.

MIKE
You sound like Houston Mission Control. What the hell does it mean?

KATHRYN
That we swim.

MIKE
(aghast)
Swim where? Out there? Oh, no, forget it, not me! You go, I'm staying.

KATHRYN
Michael, the sub's dead.

MIKE
Yeah, and so will I be if I start swimming in that blackass jungle.

KATHRYN
Okay, stay. We'll come back for you.

She gets ready to leave.

MIKE
Where are you going?

KATHRYN
Up.

MIKE
And leave me down here???

KATHRYN
(getting impatient)
Make up your mind.

MIKE
What mind? If I had a mind, I'd never have let you talk me into this.

(CONTINUED)

86 CONTINUED: (2) 86

KATHRYN
I talked you into this?

MIKE
I'd have fallen in love with a pilot or a mountain climber.

KATHRYN
Are you coming...?

MIKE
No, I don't want to leave now. I'm having too good a time... Of course I'm coming! You think you're gonna leave me?

They start to evacuate.

MIKE
(continuing)
You would, wouldn't you? I'd end up whale shit, you wouldn't care.

KATHRYN
Get your reserve bottle and let's go.

87 EXT. SUB 87

Mike and Kathryn emerge and start swimming but the

88 DOLPHINS 88

Won't let them go in the direction they want. Bobby and Daisy keep bumping them, refusing to let them go. Mike is getting pissed. He pushes Bobby; Kathryn PUNCHES Mike.

89 KATHRYN 89

Grabs Mike and points in the direction they were heading.

90 GREAT WHITE SHARK 90

Ten feet of killer, coming at them.

91 MIKE 91

Utter fear, his eyes terrified as he stares at the shark.

92 FLASH CUT - JAWS I 92

Young Michael Brody being yanked from the water an instant before the Great White can eat him up.

93 MIKE, KATHRYN, AND DOLPHINS 93

Mike gaping at the o.s. shark as Kathryn grabs onto Daisy's fin and pulls her to Mike. She gestures for him to take the fin. He doesn't respond, looks at the shark.

94 THE WHITE 94

Coming closer, a chilling monster.

95 MIKE, KATHRYN AND DOLPHINS 95

Kathryn grabs Mike's hand and forcibly puts it on Daisy's dorsal fin, taps Daisy. The dolphin and Mike are gone in a flash. Looking at the shark, Kathryn feels for Bobby's fin, taps his head. As quickly as Mike went, she is gone from view.

96 RACE FOR SAFETY SEQUENCE 96

Shots alternating between the dolphins, their speed reduced by the weight of pulling Mike and Kathryn, and the Great White in pursuit of them, getting closer and closer.

97 EXT. DOLPHIN PEN GATE 97

The dolphins carry Mike and Kathryn through the narrow opening. The instant they are inside, the Great White hurtles into FRAME and BANGS against the gate sides, too big to get through.

98 MIKE AND KATHRYN SURFACE 98

Scramble for dear life out of the water, rolling onto the dock. They lie there, gasping, chests heaving. Mike slides over to Kathryn.

(CONTINUED)

98 CONTINUED: 98

KATHRYN
... You all right?

MIKE
... I think so. I'm not sure... Are you?

KATHRYN
I'm okay.

He holds her close. She's trembling.

KATHRYN
Michael...

MIKE
It's all right, baby. We're safe...

99 DAISY AND BOBBY DOLPHIN 99

Break the surface, chatting away. Mike and Kathryn look at them and smile.

MIKE
Thanks, guys.

The dolphins almost answer "that's okay, but watch it next time." Mike helps Kathryn to her feet, and they walk away, arms around each other.

KATHRYN
How the hell did it get in here?

MIKE
God, they're horrible. I hate them. Did you see its eyes? How black they are? The look in them?

KATHRYN
Don't think about it. It's over.

MIKE
It's never over... Here comes another six years of bad dreams.

100 DOLPHINS 100

Watch them walk away, then DIVE back into the water.

CUT TO:

101 UNDERWATER 101

The shark is looking for something to eat. Finds it. Gulp.

CUT TO:

102 EXT. FLORIDA FESTIVAL TENT - SUNSET 102

Calvin's called an emergency meeting. Mike, Kathryn, Philip. Calvin's eating his dinner through SCENE. Ike and Shelly stand in b.g. There's a heated discussion.

CALVIN
What you're saying is we have a Great White shark in the lagoon?

MIKE
And a missing man.

PHILIP
Unhappy combination. Most likely one's inside the other.

KATHRYN
Sharks are man-biters, Mister Hutton. Not man-eaters.--

PHILIP
(cutting her off)
That's a load of codswopple. A Great White doesn't fear man. It doesn't fear beast. It's an orgy of food and blood.

KATHRYN
I think we can capture it. I'd like to try.

PHILIP
That's preposterous!

CALVIN
Go on, Doctor.

KATHRYN
No one's ever caught a Great White except indirectly in fishing nets. I want to dart it and keep it alive.

(CONTINUED)

102 CONTINUED: 102

CALVIN
(thinking)
It would make a marvelous attraction; the only Great White in captivity.

KATHRYN
(confidently)
I can get it.

PHILIP
You can get killed!

KATHRYN
I've handled sharks before. Bigger than this one.

PHILIP
Calvin, let me go down there and kill the bastard.

KATHRYN
No!

PHILIP
(continuing to Calvin)
It'll chop up half a million dollars of your tropical fish in two minutes.

KATHRYN
Calvin, I insist I be allowed to capture it!

PHILIP
Three hundred million years of evolution have created the greatest butcher the world's ever known.

KATHRYN
It's one of the world's greatest creatures!

PHILIP
A shark could have a hundred embryos in its sack. You know how many are born? Maybe five. They eat each other before birth! They're born killers!

(CONTINUED)

102 CONTINUED: (2) 102

KATHRYN
The only Great White in captivity, Calvin. All those people standing in line...

CALVIN
All right, Kathryn. Go ahead and get it.

KATHRYN
I will.

PHILIP
Well then I'm going to film it.

KATHRYN
Like hell!

PHILIP
(to Calvin)
Make a lovely item for "Good Morning, America."

CALVIN
Absolutely. Good idea.

KATHRYN
(to Calvin)
With those camera lights and...

CALVIN
(interrupting)
He's going with you, Doctor.

KATHRYN
No, it will be too much distraction. I don't want that many people in the water. I'll go in, give it a belly shot, and get out.

CALVIN
And Philip will be there to film it. Now that's the end of it!

Kathryn bites her lip, realizing. She turns to Calvin.

KATHRYN
I want that shark alive.

PHILIP
So do I, love.

(CONTINUED)

102 CONTINUED: (3) 102

CALVIN
Well, you'd better get started!

He walks away. Kathryn stares at Philip, who smiles and moves off with his men. Mike comes up to Kathryn.

MIKE
You're going down there again?

KATHRYN
Yes.

MIKE
After what happened to us?

KATHRYN
I know I can capture it.

MIKE
Kathryn, you're crazy. Really crazy. A suicidal maniac.

CUT TO:

103 EXT. LAGOON 103

The WORKBOAT comes through the darkening fog. It's very moody. Back lit, all that stuff.

104 ON WORKBOAT 104

RUTH AND BRIAN

Are preparing a large syringe.

RUTH
Twelve cc's.

BRIAN
That should do it.

105 OVER TO PHILIP AND SHELLY 105

Preparing their cameras.

PHILIP
We'll shoot this with an .18, boys.

SHELLY
That bugger moves fast.

(CONTINUED)

105 CONTINUED: 105

PHILIP
Give me a 400-foot magazine; we may be down there for a while.

SHELLY
(smiling)
I wouldn't mind going down with her.

PHILIP
She is a lovely bit of crumpet at that.

106 OVER TO MIKE 106

Welding some kind of object. Ike comes up to him. Ike's in his diving suit.

IKE
Aren't you suiting up, mate?

MIKE
No.

IKE
Well, don't worry about your fiancee. We'll watch over her.

MIKE
She can take care of herself. She doesn't need you.

IKE
Never know down there. Helps to have a friend, sometimes.

MIKE
How many sharks have you killed?

IKE
Me? I don't know. Twenty, thirty. I love them, think they're the greatest.

He walks away. Mike looks out at the water, staring at it.

107 FLASH - FROM JAWS I 107

Young Mike Brody sees the lifeguard taken by the shark.

108 BACK TO MIKE 108

He comes out of it in a gasping sweat.

KATHRYN (V.O.)
Well, how do I look?

He turns.

MIKE
What?

109 KATHRYN 109

Wears an iron CHAIN LINK SUIT over her diving suit. She has a light-hearted nervousness.

KATHRYN
Do you like it?

She models it for him.

MIKE
Oh, yeah. Really nice. Who's your designer? Sasoon Shark?

KATHRYN
I got it on sale.
(touches links)
A real steel.

MIKE
Here.

KATHRYN
What's that?

MIKE
Bracelets.

It's what he's been welding. Forearm protectors which he places on her.

KATHRYN
Fine piece of engineering.

MIKE
Should protect you a little, from the compression. If that thing gets ahold of you.

KATHRYN
Thank you.

(CONTINUED)

109 CONTINUED: 109

She kisses him. He takes her in his arms.

MIKE
Kathryn...

KATHRYN
Yes?

He looks at her. Wants to tell her to take that damn suit off. To get off this boat and forget the fucking shark. To go home with him, to bed.

MIKE
... I love you.

She smiles.

KATHRYN
Love you too.

Mike nods and takes his beeper.

MIKE
Okay, hit it.

CUT TO:

110 INT. CONTROL ROOM 110

The team of OPERATORS are at the instrument panel, all the monitor screens are on. They flick some switches.

MIKE (V.O.)
Let us know as soon as you have anything.

OPERATOR
Right, Mike.

CUT TO:

111 LAGOON 111

Like a flower of sunshine unfolding, lights pop on from beneath the water, illuminating the lagoon.

CUT TO:

112 WORKBOAT 112

Mike and Kathryn watch the lights come on.

MIKE
Wouldn't this whole thing be a little safer in the daytime?

KATHRYN
It's easier to lure sharks at night.

MIKE
Why? 'Cause they're hungrier?

PHILIP (V.O.)
They're always hungry. They eat anything...

Philip enters. He's wearing a bright orange diving suit.

PHILIP
(continuing; touches her suit)
... even steel.

Mike looks again at her protective suit. She looks at Philip.

KATHRYN
You look like an orange worm.

PHILIP
Shark bait. Draws them over for closeups.

KATHRYN
What in hell is that?

She points to a

HAND GRENADE

Strapped on his waist, right by his large knife.

PHILIP
Lunch for Whitey. Something to munch on, in case things get dicey.

KATHRYN
We're taking that shark alive!

(CONTINUED)

112 CONTINUED: 112

PHILIP
Let's hope he knows that.

KATHRYN
I know it and I will not go down into this lagoon as long as you carry that!

PHILIP
Why?

KATHRYN
Because I don't trust you, that's why.

MIKE
You set that thing off down there, you don't know what will happen.

PHILIP
Precisely.

KATHRYN
I insist you get rid of that bomb.

PHILIP
Afraid I can't do that.

KATHRYN
You're supposed to film it, not turn it to hash!

PHILIP
Look, Doctor, this isn't one of your pet porpoises we're after. It's a torpedo of muscle. Murderous expertise! I've seen bleeding shark try to eat themselves! Don't be so concerned about them. Worry about yourself.

He turns to go.

MIKE
Hutton!

He stops. Turns.

MIKE
You heard the lady. Take it off.

(CONTINUED)

112 CONTINUED: (2) 112

Tense pause. Philip stares at Mike. At Kathryn. Then his hand moves to the grenade. He unclips it, holds it in his hand, and

FLINGS IT TO MIKE

Who catches it. Philip walks away, smirking. Mike makes a move after him, but Kathryn stops him.

CUT TO:

113 INT. CONTROL ROOM 113

One of the Operators sees something on a screen. He focuses in on it.

114 TV SCREEN 114

It's the shark.

OPERATOR
We see him, Mike. Between the stadium and the ski show island.

MIKE (V.O.)
All right, hit those lights too.

CUT TO:

115 MORE LIGHTS 115

Start popping on.

CUT TO:

116 WORKBOAT 116

Mike turns to Kathryn. Tightens her tank straps. She holds a large SPEAR GUN.

MIKE
Change your mind?

KATHRYN
No.

MIKE
You amaze me. I'm more scared than you.

(CONTINUED)

116 CONTINUED: 116

KATHRYN
No, you're not.

Mike pulls her face mask down and "kisses" her over it. She goes over the side.

CUT TO:

117 PHILIP AND IKE 117

In their tanks and masks, ready to go. Mike comes over to Philip. Gives him back the grenade.

MIKE
Here. Don't let anything happen to her.

Philip smiles and nods, clips the grenade to his waist, and dives, taking us

118 UNDERWATER 118

Kathryn and Philip and Ike all start kicking down.

CUT TO:

119 MIKE ON WORKBOAT 119

Watches the bubbles break the surface. He turns to Shelly.

MIKE
This is ridiculous. We should blow the mother's head off.

SHELLY
Couldn't agree more.

CUT TO:

120 UNDERWATER 120

As the three kick downward. Philip and Ike prepare to film. Kathryn notices Philip checking his power-head and reacts angrily. He notices and gives her a mocking salute, making her angrier yet. Turning, she starts toward the circling shark.

121 THE SHARK SEQUENCE 121

Intercutting between Kathryn, Philip and Ike and, on the deck of the workboat, Mike and Shelly. Kathryn moves toward the shark until it starts to circle her, Philip and Ike beginning to film.

Her expert maneuvering is not lost on Philip, and he watches with interest -- Mike, on the boat deck, watches what he can with apprehension -- as Kathryn slowly lures the shark toward her.

Suddenly, it darts in at her and she jabs the spear at it (into the audience), causing it to veer away. Kathryn seems surprised by this. The shark begins to circle her again, CAMERA PANNING with her as she keeps an eye on it. Philip and Ike keep filming, Mike keeps watching tensely on the deck as Kathryn positions herself, holding the spear extended, moving it back and forth.

Abruptly, the shark darts in, moving so precipitously that it goes all the way to Kathryn. She ducks and the shark's jaws clamp shut on her air tanks. Philip reacts to this and starts forward to help her as the shark begins to shake her violently from side to side.

Letting go of the spear, she tries to hit the shark in the eye but has no success. Philip shows up, and she waves him off. He cannot believe her reaction but doesn't draw his powerhead, only hitting the shark on the head with the camera. This makes it let go of Kathryn's tanks and back off fast, Philip shoving it aside as it passes him, drawing his powerhead just to be safe. The shark does not attack him though but retreats. Philip looks at Kathryn. She is shaken up, but the chain-mail suit has protected her from injury. She waves him back irritably. Shaking his head either at her daring or her stupidity, he backs off to Ike, keeping a wary eye on the shark as Kathryn kicks up to the surface to get another spear. On deck, Mike tries to speak to her as she grabs the spear, but she is under again before he can say a word. Kathryn grimly sets herself again. Seeing this, Philip casts his eyes heavenward, as though thinking, "Dear God, the woman's suicidal." She jabs the spear toward the still lingering shark. Finally, after making a few nervous passes, it goes for her. This time, she is able to shoot the sedating spearhead into its stomach, then kicks up toward the surface as fast as she can, the shark starting after her.

122 SURFACE 122

as she breaks through.

KATHRYN
Michael!

Mike and Shelly rush there, reach down, and grab her hands to haul her up. As they do, the shark comes after her. They yank her over the railing an instant before it lunges out of the water and almost bites her feet off, jaws slamming shut in close shot as it misses, its body crashing back into the water. Kathryn looks at Mike, her face decidedly pale. She attempts to smile.

KATHRYN
(meekly)
... I told you I'd get it.

The shark bellies up.

MIKE
I can use a shot of what he's got.

KATHRYN
... Me, too.

Her legs go watery, and she leans against the railing. Mike embraces her.

CUT TO:

123 INT. TANK ROOM - UP ANGLE ON CEILING 123

The roof has been opened, and the shark is being lowered into the room on the litter. CAMERA DOWNPANS with it to reveal Brian and Ruth preparing to get the shark in the tank, Philip, Shelly, and Ike filming it.

124 MIKE AND KATHRYN 124

He is drying her off with a large towel, rubbing her down good. She is cold and shivering.

MIKE
After this has opened, when everything's settled down, you and I are going away. Just the two of us. No dolphins, no sharks, no whales, no penguins. Just you and me.

(CONTINUED)

124 CONTINUED: 124

KATHRYN
Sounds wonderful.

MIKE
We'll go to Palm Springs, Death Valley, Arizona desert, anyplace where there's no water.

She kisses him and turns at a familiar SOUND.

125 DOLPHINS 125

In an adjoining tank, curiously watch the shark being lowered. The dolphins chatter away. Kathryn tells them:

KATHRYN (V.O.)
Don't be afraid, it's okay now.

The dolphins don't believe her. They dive for safety.

126 BACK TO MIKE AND KATHRYN 126

Smiling. She shrugs off the towel as Brian calls her.

BRIAN
We're ready for you.

KATHRYN
I have to walk him till the drug wears off.

MIKE
You want me to stay?

KATHRYN
(kissing)
Get some sleep. And tell Sean I'm sorry.

MIKE
(remembering)
Sean, that's right...

Mike turns to leave, accidentally crossing in front of Philip's shot.

PHILIP
Watch it, Brody. You're ruining the shot.

(CONTINUED)

126 CONTINUED: 126

MIKE
Kind of dull in there for you, isn't it? Why don't you throw in another shark?

He walks out.

Kathryn hurries into the tank with Brian and Ruth. They unfasten the shark from the litter and start to walk it. The litter is raised back up.

RUTH
He's a young one.

KATHRYN
And big for his age.

They walk on.

CUT TO:

127 GRASSY KNOLL 127

Sean and Kelly are lying on the ground making out as Mike's voice comes over the park P.A. system.

MIKE (V.O.)
Sean. Sean, where are you?

KELLY
Someone's looking for you.

SEAN
That's Mike. Let him look.

He kisses her some more.

MIKE (V.O.)
Sean? You there?

Kelly gets to her feet, pulling Sean up too.

KELLY
Comeon, it's getting late, and I have an early call.

They walk off, arms around each other.

CUT TO:

128 INT. TANK ROOM - LATER 128

Ruth sleeps on a floor mat. Kathryn and Brian are still walking the shark. Both look very tired.

KATHRYN
Why don't you take a rest, Brian?

BRIAN
I'm only walking him. You caught him. You have to be exhausted.

KATHRYN
Go on, you're tired.

BRIAN
No, I'm fine, thanks.

They stop talking, keep walking.

PHILIP

Comes in, wearing his jogging suit.

PHILIP
How's sleeping beauty?

KATHRYN
Still sleeping.

PHILIP
Kiss him, maybe he'll turn into a frog.

KATHRYN
(smiling)
Should be coming out of it soon.

PHILIP
Just watch it when he does.

Philip lowers himself into the water and moves to Brian. Taps him on the shoulder.

PHILIP
May I cut in?

Brian looks over at Kathryn, who's about to say no, then nods it's okay.

BRIAN
He's all yours.

Philip takes his place alongside the shark. He smiles at Kathryn.

(CONTINUED)

128 CONTINUED: 128

PHILIP
Could be a new dance... Walking the Shark.

KATHRYN
(smiling back)
Thanks for helping.

PHILIP
Not at all.

KATHRYN
Why are you?

PHILIP
I like it when they wake up.

KATHRYN
So do I. But for different reasons.

PHILIP
And I like you.

They keep walking it.

PHILIP
You were quite daring in capturing him. Very skillful indeed.

KATHRYN
Skillful? I missed my first shot.

PHILIP
Some miss all their shots.

KATHRYN
Somebody could have gotten hurt.

PHILIP
That's what life is, Doctor. Full of chances to hurt yourself, or somebody else.

KATHRYN
You're a strange man, Mr. Hutton.

PHILIP
Philip.

(CONTINUED)

128 CONTINUED: (2) 128

KATHRYN
Before, you were ready to feed this shark a hand grenade. Now you're helping to nurse it back to life.

PHILIP
That's because I am the shark.

KATHRYN
We're all from the sea, Mr. Hutton. Our destiny is linked to the fate of the oceans. By continuing to destroy fish, man destroys himself.

PHILIP
The grenade's just to intimidate Whitey. He knows I have it, so he watches out. Same is true when I film lions, tigers, rhinos...

She studies his smile.

KATHRYN
I think that you and I are natural enemies.

PHILIP
And here I thought I was charming you.

The shark quivers, showing signs of waking.

PHILIP
Hello. I think his nap's over.

KATHRYN
Get ready to go.

PHILIP
Believe me, I am.

KATHRYN
(calls)
Brian, he's coming around!

They walk it a little more and

129 THE SHARK AWAKENS 129

Comes INSTANTLY back to life with an EXPLOSIVE recovery. Kathryn and Philip leap aside to get out of there, but the shark SLAMS Kathryn against the side of the tank, knocking the breath out of her.

130 PHILIP INTERVENES 130

So does Brian, who comes jumping into the tank. Philip uses his feet to keep the shark away from Kathryn, but they both almost get CRUSHED by the body. Philip flips her out of the tank as the shark comes lunging around at him.

131 ANOTHER ANGLE - PHILIP 131

Gets out of there just in time, as the shark just misses chomping his evacuating ass. Brian's out of there safe.

132 KATHRYN AND PHILIP 132

Look down as the shark swims in rapid circles.

PHILIP
Well, Doctor. You've got your shark.

KATHRYN
Thanks to you.

There's a near moment of tender contact between them. Philip smiles and nods at her and leaves, doing his best Bobby Darin.

PHILIP
(singing "Mack the Knife")
Oh when the shark bites,
With his teeth, dear,
Scarlet billows start to spread...

She watches him with an intrigued smile.

CUT TO:

133 INT. BEDROOM - NIGHT 133

Kathryn comes quietly in. Starts undressing in the dark. Mike softly speaks to her from the bed.

(CONTINUED)

133 CONTINUED: 133

MIKE
All well in the Kingdom of the Sea?

She smiles and sits on the bed.

KATHRYN
Finally.

MIKE
How's your patient?

KATHRYN
Recovering nicely.

MIKE
Me, too.

She falls into his arms, and they kiss.

KATHRYN
Mmmm... you smell good.

MIKE
(smiling)
You don't.

KATHRYN
It's my new perfume. Great White, the Man-Eater.

She nibbles his ear, neck. He pulls her down to him, they kiss passionately.

CUT TO:

134 LAGOON - NIGHT 134

All is still and dark. A NOISE is heard from beneath the water. A faint almost ROAR, and the water is shaken by a giant form that sends a wave rolling to the CAMERA. Then, whatever it was turns and returns to the deep. The surface of the water rocks and trembles.

CUT TO:

135 SHARK ATTACK 135

They're in a feeding frenzy. They rip, tear, chewing on tuna, each other. Anything in the water.

(CONTINUED)

135 CONTINUED: 135

PHILIP (O.S.)
Playful bastards, wouldn't you say?

136 REVEALING 136

Philip and Ike and Shelly watching the footage on a Moviola screen. They drink beer and watch.

IKE
Brings back such pleasant memories.

PHILIP
Was a rather enjoyable afternoon, wasn't it?

SHELLY
You want to show this?

PHILIP
Absolutely. The audience will *stain their drawers.*
(smiles)
I did.

He walks for the door. Opens it.

137 PHILIP 137

Stands outside his EXHIBIT BOOTH, taking in the start of a new day. There's photos and signs: PHILIP HUTTON PRESENTS KILLERS OF THE DEEP. There's books and T-shirts and toys too. Ike joins him outside.

IKE
Gonna be a beautiful day.

PHILIP
And a profitable one.

They smile at each other.

PHILIP
Comeon, I'll buy you breakfast.

CUT TO:

138 OPENING DAY SHOTS 138

As final last-minute preparations are made.

A. Mini-buses being washed and decorated.

B. Sea shows in final rehearsal.

C. The Skiers getting dressed.

D. The mini-sub being worked on at the dock.

E. Food trucks delivering.

F. The ushers and usherettes, looking good.

G. Divers reaching the lagoon.

H. Control Room Underwater -- all is ready for lift-off.

I. Maintenance crews washing, scrubbing, polishing.

139 TWO DIVERS 139

Come up. They shake their heads "nothing." They dive again.

CUT TO:

140 INT. TANK - DOLPHINS 140

Activating one of the symbol controls again and again.

141 INT. CONTROL ROOM 141

Mike and BOB talk.

BOB
We've been looking all night, Mike. I don't think he's out there. If he drowned, I think he went down on the bay side of the gate and the current pulled him out. It was pretty strong when the men were working there.

MIKE
Did you look in the intake passage?

(CONTINUED)

141 CONTINUED: 141

BOB
You can't even get in there, the incoming flow is so strong. It would wash the body out anyway.

MIKE
Well, I don't know. Maybe he isn't down there. Keep checking with everyone who knows him. I'll be at my office.

He leaves.

CUT TO:

142 ENTRANCE TO SHARK ENCOUNTER TUNNEL 142

Mike's walking as Kathryn comes from the other side.

KATHRYN
Mike!

He turns and she skips up to him.

KATHRYN
(continuing)
They said you'd be here.

MIKE
What's up?

KATHRYN
I need more pressure in the shark tank.

MIKE
Okay.

KATHRYN
I want to make sure the White is getting enough flow. Would you do that for me?

MIKE
Sure. Let's go.

She stops him.

KATHRYN
No, we'll go through here.

MIKE
... Mean through the tubes?

(CONTINUED)

142 CONTINUED: 142

KATHRYN
Yes. It's faster.

MIKE
No, I'm not going through there.

KATHRYN
Michael, come on, don't be silly. This is the quickest way. You're not going to walk all the way around?

MIKE
I'm not going to walk through that shark arcade.

KATHRYN
They're not going to hurt you. They're encased in plastic.

MIKE
I don't want to see them, Kathryn.

KATHRYN
Michael, I don't have time. Please! It's time you dealt with this and got over it. Now comeon!

She takes his hand and leads him into the tunnel.

143 INT. SHARK TUNNEL 143

Mike is very apprehensive as the SHARKS encroach upon them from all angles. He can't look at them.

KATHRYN
Calvin wants me to move the White for tomorrow.

MIKE
... He ought to put him in here.

KATHRYN
It's too soon to move him.

MIKE
So tell Calvin.

KATHRYN
I did. He wants it on exhibit.

(CONTINUED)

143 CONTINUED: 143

MIKE
Well, that's why you got it.

They walk on a bit, then Mike leans against the tunnel wall, eyes closed.

KATHRYN
Mike... you okay?

He's taking deep breaths. He's very pale and perspiring.

MIKE
It's back...

She goes to him.

KATHRYN
What's back?

He's fighting some inner demon, and losing. The sharks come swimming by him. He stares them in the eye. There seems to be thousands of them.

KATHRYN
Honey, what is it?

MIKE
Hydrophobia...

KATHRYN
Michael, take deep breaths.

MIKE
I have to get out of here.

KATHRYN
Comeon.

MIKE
I can't take water, Kathryn.

KATHRYN
Yes, you can.

MIKE
I can't! My dad had it, and I don't know if you can inherit it or what, but I got it, and I hate it. I can't stand it!

He RUNS out of there, running for his life, leaving her behind. She watches him go.

144 MOVE FROM THEM THROUGH THE WINDOW 144

Out into the water. A shark. We move in on its black eye, till the eye fills the SCREEN.

SHOCK CUT TO:

145 EXT. LAGOON - DAY - CLOSE ON CANNON MUZZLE 145

The same size as the eye in the previous shot, ROARING as the cannon is fired. CAMERA PULLS BACK to reveal the cannon on the deck of a motorized pirate vessel which is carrying on its deck a gathering of politicians, press representatives, TV newsmen, and celebrities. It sails across the lagoon, flags whipping in the wind, cannons THUNDERING. CAMERA PANS UP and we see the words THE NEW SEA KINGDOM WELCOMES YOU moving across the sky, towed by a single-engine plane.

146 CROWD ARRIVING 146

The great American Tourist invasion. They come in cut-offs and sandals, Kodaks and sunglasses. They come in every size, shape, and colored getup. Old and young, they CHARGE.

P.A. VOICE
Welcome to Sea Kingdom, and the excitement and discovery of earth's inner space. For the whale and dolphin shows, please stay to the right. The underwater tunnels are straight ahead...

147 THREE MERMAIDS 147

Very pretty in their fishtail suits. They answer the tourists' questions.

CUT TO:

148 DOWN SHOT OF SEA KINGDOM 148

As we come floating over the park.

149 PHILIP 149

Dangling out of the HOT AIR BALLOON, filming. Ike is the pilot.

(CONTINUED)

149 CONTINUED: 149

IKE
Hardly like the Falklands.

Philip calls over the bullhorn to the gaping tourists below:

PHILIP
If you'll all squeeze a bit closer, everybody, you can see yourself tonight on the evening news.

150 FAT WOMAN TOURIST 150

A 200-pounder in shorts, hat, and sunglasses squeezes into the shot. She looks up, smiling and waving at the hot air balloon. She shoves in closer, loses her balance, and falls into the lagoon.

151 PHILIP 151

Watches woman splashing about.

PHILIP
Well, seems a new whale show has been added.

They laugh.

CUT TO:

152 LITTLE GIRL CRYING 152

She's scared of the performing WALRUS. Her mother comforts her.

CUT TO:

153 SIGN - FILLS THE SCREEN 153

"WELCOME TO SEA KINGDOM."

154 WATER SKIERS 154

Come BURSTING through the sign like John Madden in the Lite Beer commercial. The skiers are in their pyramid formation.

155 KELLY 155

As usual, is fighting for balance. Teetering on the edge, she lets out a desperate warning cry.

KELLY
I'm gonna fall, I'm gonna fall!

SKIERS
No, Kelly! Jesus, you can't!

KELLY
Ahh--- Ohhh----

TOD
Back, Kelly. Lean back!

KELLY
Ohhhhh shittttt.

There she goes.

No, she doesn't.

Yes, she does.

Nope, still up there.

Hang on, Kel.

156 CROWD 156

Applauding the skiers as they come zooming by in formation.

157 SKIERS 157

Make their sweeping turn and head in to shore. They come neatly out of the pyramid.

158 KELLY 158

Makes a graceful 3-point landing, gliding onto the dock. She EXPLODES in joy, all bubbly and happy, thrilled at her accomplishment.

KELLY
I did it, I did!

She leaps on Tod, hugging him exuberantly.

(CONTINUED)

158 CONTINUED: 158

SKIERS
Way to go, Kelly!
You were great!

KELLY
I knew I could do it!

They all slap palms and give high-fives and hugs. Kelly is the center of the adulation.

CUT TO:

159 MONSTERS OF THE DEEP FUN TUNNEL 159

Everyone enjoying the scary walk. We see the giant squid tentacles reaching over the glass. Kids scream. Now it seems as if one tentacle has actually BROKEN THROUGH, but it's only an illusion. An EEL flies out of a cave and charges.

CUT TO:

160 THREE TEENAGE GIRLS 160

Screaming, yelling, giggling as they react to the ravenous "monster." The girls are LINDA, BECKY, and ALI. They love it.

161 TOURISTS 161

Moving happily along. They eat, take pictures, push strollers. Everybody's having fun.

CUT TO:

162 DAISY AND BOBBY 162

Doing their act for the laughing, clapping crowd. Kathryn looks pleased.

CUT TO:

163 CONTROL ROOM UNDERWATER 163

All the gauges and dials and monitors registering.

164 OPERATOR 164

Looks at one flashing gauge. He calls his partner over. They look a bit concerned as they check it.

CUT TO:

165 KATHRYN RUNNING THROUGH THE CROWD 165

She forces her way through those in line to see the live "Great White Shark."

KATHRYN
Excuse me, sorry. Let me through, please. I have to get through!

CUT TO:

166 INT. EXHIBIT 166

Brian and Ruth are walking the shark, The exhibit is PACKED with tourists, gaping down, watching.

167 KATHRYN 167

Bursts through onto the floor, kicking her shoes off on the run. She jumps into the tank.

KATHRYN
When did this happen?

RUTH
Ten minutes ago.

BRIAN
It hasn't adjusted.

KATHRYN
Get the hose! We've got to force more water through the gills and oxygenate him!

Brian scampers out of the tank for the hose.

KATHRYN
I knew it; it's my fault. We moved it too soon.

RUTH
Don't blame yourself.

KATHRYN
I should have never listened to Calvin.

They walk the shark.

RUTH
Kathryn...

KATHRYN
... Goddamn it.

(CONTINUED)

167 CONTINUED: 167

The shark is dead. It floats over, belly up.

KATHRYN

Takes a painful moment, looking at the shark.

RUTH
No one's ever done it before.
It was a good try..

KATHRYN
Not good enough.

RUTH
We got it to live for ten hours.
That's some kind of record.

She turns from the shark and looks up at all the

168 TOURISTS 168

Gaping down, taking pictures, grumbling.

TOURISTS
Big deal.
Let's get our money back.

LITTLE GIRL
Look, Mommy, the shark's dead.

MOM
Yes, dear. Comeon.

They start to leave with the others. Some still stare and wait.

169 KATHRYN 169

The disappointment and disgust is evident. Brian puts a comforting arm around her.

BRIAN
Don't feel bad.

KATHRYN
(resigned)
Okay... Have them get it out of here.

She climbs out of the tank.

CUT TO:

170 SEA LION SHOW 170

The audience laughs.

CUT TO:

171 KILLER WHALE SHOW 171

It leaps and dives, having as good a time as the tourists.

CUT TO:

172 SHOTS OF PARK 172

The tourists going from one show to the next.

CUT TO:

173 BACKSTAGE SKI SHOW 173

Mike and Sean stand to the side as the girls hurry past them, changing costumes.

SEAN
Mike this is fantastic! I mean, you're responsible for building all this. What a job you've done! Maybe I'll quit school and come down here and work with you. Brody Brothers Construction. We've always wanted to do that together. Boat building.

MIKE
It's not that easy. Worked construction every summer to get through school. Three years apprentice in the park's engineering department, and two years to build all this. Finish school first, Sean. Then make up your mind. If you still want to work with me, we'll have plenty of time.

SEAN
You and Kathryn gonna stay here?

MIKE
This company's expanding. They got parks in Texas, Ohio, California. I think I'm gonna be going to Waco.

(CONTINUED)

173 CONTINUED: 173

SEAN
Well, Dad asked me to ask you this, about the wedding. Is there any chance you and Kathryn will get married in Amity?

MIKE
Tell Dad we're getting married in Las Vegas. In one of those chapels. He can meet us there.

SEAN
(laughing)
Yeah, he'll really go for that.

MIKE
It's all up to Kathryn. Amity's fine with me if it's fine with her.

KELLY (V.O.)
Sean!

Sean looks over as he hears his name called. Kelly's running over to them.

MIKE
She still talking to you?

SEAN
We're in love.

MIKE
Sure.

SEAN
No, really. I've never met anyone like her before. This is it.

MIKE
Yeah, right. That's what you said about Janet, and Beth, and Barbara --

SEAN
Puppy love. This time it's real! We can have a double wedding.

Kelly is upon them. She's in her warm-up suit and looks adorable. Sean greets her with a hug and a kiss.

SEAN
You were great out there!

(CONTINUED)

173 CONTINUED: (2) 173

KELLY
Did you see me?! Wasn't I terrific?

SEAN
As always.

They kiss again. Kelly sees Mike.

KELLY
Hi, Mike.

MIKE
How you doing, Kelly?

KELLY
(sniffling)
I'm Neo-Senephrened out. Think I'm catching a cold.

MIKE
Better than catching Sean's herpes.

An astounded glare.

KELLY
Herpes???

SEAN
Why you sonuvabitch...

MIKE
(leaving)
See you tonight.

Mike smirks away as Kelly grabs Sean.

KELLY
Sean, do you have herpes?

SEAN
No. Of course not. Don't listen to him. He's - he's...
(laughing)
... my brother.

They kiss.

KELLY
I'm not in the next show. What do you want to do?

He looks at her and grins.

(CONTINUED)

173 CONTINUED: (3) 173

KELLY
Besides that.

SEAN
I don't know, what else is there?

KELLY
(excitedly)
I know! We can take the gondola ride!

SEAN
The one that goes underwater?

KELLY
Yes, it's great!

SEAN
No, Kelly, I don't want to...

KELLY
Comeon, it's fun!

SEAN
Not for me. I don't go in the water, remember?

KELLY
You're not in the water. You're in a gondola.

SEAN
No, think of something else.

KELLY
Sean, this is ridiculous. You're acting very immature.

SEAN
I'm not acting! I don't want to go in it, okay?

She's dragging him by the hand.

KELLY
Well, I do! Time you got over this wet dream. Nothing's gonna hurt you. Now comeon, we're going on it!

He very reluctantly goes with her.

CUT TO:

174 INT. TUNNEL 174

Kids and adults laughing and jumping at the creatures from the deep.

175 OUR THREE TEENAGE GIRLS 175

Linda, Becky, and Ali ask the ATTENDANT at the entrance:

ALI
Is this one scary?

ATTENDANT
No. This one's fun. You'll like it.

BECKY
Oh, good. Because the last one really scared us.

They head into the tunnel.

CUT TO:

176 INT. CONTROL ROOM 176

The Woman Controller sees something on one of the monitors.

WOMAN
Did you see that?

MAN
What?

WOMAN
On monitor three. Was a glimpse of something.

MAN
That?

WOMAN
Yes, there it goes.

MAN
It's disappeared.

They wait and watch.

WOMAN
I'll have the guard look.

She picks up the phone.

CUT TO:

177 ATTENDANT AT TUNNEL 177

He's on the phone to Control.

ATTENDANT
I'll go check on it.

He hangs up and starts down the tunnel.

CUT TO:

178 OUR THREE TEENAGE GIRLS 178

Having a good time as a giant, mad-eyed squid appears with all its tentacles reaching.

BECKY
Wow, look at that!

LINDA
Yeah. Reminds me of my date last night.

ALI
Hey, look at that thing over there. What's that supposed to be?

They press to the glass for a closer look. We see some kind of FORM, floating.

BECKY
I don't know. Some kind a crab?

ALI
It looks like a man.

LINDA
It is!

179 THE FORM 179

Rolls over as the girls SCREAM in horror. We see it is

OVERMAN

What's left of him.

CUT TO:

180 INT. DAVEY JONES LOCKER 180

Mike sits at the bar, on a stool. He's had a few, and it shows. There's a good crowd in the restaurant.

181 PHILIP, IKE, AND SHELLY ENTER 181

Move for a spot. Philip spots Mike.

PHILIP
See you later, mates.

Philip moves over to Mike.

182 MIKE AND PHILIP AT BAR 182

Philip puts an arm around Mike.

PHILIP
Your friend Overman picked a hell of a time to come back.

MIKE
Yeah, poor bastard.

PHILIP
I lost a good cameraman in Australia last year. A Great White chopped him in half with one bite.

MIKE
Hey, I don't want to hear.

PHILIP
That's how they do it, you know. Seizes its prey and shakes its body savagely. Teeth gnaw through a man like a buzz saw.

MIKE
Buzz off.

PHILIP
I will, old boy, tomorrow. Our work is done here. Just came to say goodbye, and good luck.

MIKE
Yeah? Well, in that case, have a drink.

(CONTINUED)

182 CONTINUED: 182

PHILIP
Thanks.
(to girl bartender)
Bullshot.

MIKE
So where you go off to, Hutton? Some expedition in New Guinea or Outer Mongolia?

PHILIP
No, South Georgia.

MIKE
What the hell's there?

PHILIP
Polar bears.

MIKE
Polar bears in Georgia???

PHILIP
South Georgia, Antartica.

MIKE
Oh...

PHILIP
The world's southern most reaches.

MIKE
How come you're so brave with all this stuff?

PHILIP
Tradition. Royal sense of adventure that's been in my family for centuries. Dates back to the Crusades and King Richard. What I was born to do.

MIKE
Yeah, tradition's a bitch, ain't it?

PHILIP
Reach for the limits I always say.

MIKE
I'll remember that, my Lordship.

183 KATHRYN ENTERS 183

She takes a beat, looks around, and moves quickly to the bar.

KATHRYN
Michael.

They both look at her as she comes up to them.

KATHRYN
Michael, look at this.

She shows us what's in her hand.

A VERY BIG SHARP TOOTH

Mike looks at it.

MIKE
Put it under your pillow and sleep on it and the tooth fairy will --

KATHRYN
It's a shark's tooth!

MIKE
So?

KATHRYN
It was removed from Charlie Overman's body.

PHILIP
May I?

He takes the tooth. One look and he knows.

PHILIP
... The bigger to eat you with.

He and Kathryn exchange an understanding that Mike doesn't.

MIKE
(confused)
What's the big deal. A shark got Overman, and we got the shark.

KATHRYN
That's just it, Michael. We don't!

MIKE
What do you mean, we don't?

(CONTINUED)

183 CONTINUED: 183

KATHRYN
This tooth is from another shark. A shark that could be 30 feet long!

MIKE
Thirty feet???

PHILIP
Actually, thirty-five is probably more accurate.

MIKE
That's impossible. If it's that big, why hasn't anybody seen it? Huh? Tell me that. It's like not seeing the Goodyear blimp in a swimming pool.

KATHRYN
That's what I've come to ask you. Is there any large place that has a strong current of water flowing?

MIKE
I don't understand.

His BEEPER starts signaling. He ignores it.

KATHRYN
Sharks have to keep moving. They can never stop or they'll suffocate. If water isn't always flowing through them, they'll die.

PHILIP
Is there such a place? A cave or something with such a flow?

MIKE
I don't know... I can't think offhand of one.

He reaches for his signaling BEEPER.

MIKE
Yeah, what is it?

184 INT. CONTROL ROOM 184

The Woman Controller is watching one of the rising gauges.

(CONTINUED)

184 CONTINUED: 184

WOMAN
Mike, we got a heat build-up in filter system number four. We're running high temperature.

CUT TO:

185 MIKE AT BAR 185

MIKE
Switch to intake three and keep it there.

WOMAN (V.O.)
Right, Mike.

186 UNDERWATER INTAKE TUNNEL 186

MOVING - CAMERA PANS across the gate. The bubbles stop. Through the grate, we SEE the GRAY FORM begin to move.

CUT TO:

187 INT. BAR 187

MIKE
What did you just say before? About water flowing through them?

KATHRYN
That's why they're always moving. They have to have it.

MIKE
(to Philip)
You wanted to know about a cave?

PHILIP
Filter system number four. Is it large enough?

MIKE
(solemnly)
It's large enough...

CUT TO:

188 INT. VIEWING TUNNEL - PEOPLE 188

A dark cloud passing overhead, covering them in shadows. We see the underside of a massive white shark.

CUT TO:

189 INT. BAR - MIKE, KATHRYN, AND PHILIP 189

PHILIP
How far away is filter number four?

MIKE
Five hundred yards. Who ~~cares~~?

PHILIP
You have a man near it?

KATHRYN
Somebody better get down there!

MIKE
It's all controlled from the Control Room.

PHILIP
I've heard of a White that big, in Australia...

KATHRYN
How'd it get in here?!

MIKE

slumps on his stool, head in his hands, half-bagged, mumbling low.

MIKE
Oh, no... not again. A thirty-five-foot fuckin' shark... Goddamn... what's wrong with my family? First my father... now me...

MIKE

Sees something REFLECTED in his glass. He leans forward, curiously, watching whatever it is growing larger and larger.

MIKE
What the hell...

He turns and SEES

190 JAWS! 190

In all it's full, awesome, HORRIFYING form. Mouth open, it tries to eat the viewing glass, then turns.

(CONTINUED)

190 CONTINUED: 190

Its body thunders against the window, shaking it as people SCREAM and panic for the door.

KATHRYN (V.O.)
Oh, my God!

191 KATHRYN AND PHILIP 191

Can't believe it themselves. They stare in awe.

PHILIP
He's big as a bloody bus!

KATHRYN
The water ski show! We have to get them out!

MIKE
Comeon!

KATHRYN
You two go! I'll call Calvin!

CUT TO:

192 EXT. RESTAURANT 192

Mike and Philip come jumping into Mike's golf cart.

MIKE
Watch it! Out of the way!

The tourists look at them. Who are these rude men?

MIKE
Coming through, please!

Philip is standing and screaming.

PHILIP
Move your bloody asses!

Mike tries to drive through-around the crowd. They yell back at him. Mike grabs his beeper and calls in.

MIKE
This is Brody, get the skiers out of the water! We got a shark loose! A Great White!

CUT TO:

193 THE SHARK 193

Sweeping past one of the tunnels. People run in fear. Total PANIC.

CUT TO:

194 WATER SKIERS 194

They are doing "The Hatfields and McCoys." The skiers are in mountaineer costumes, and the MUSIC is loud bluegrass as the skiers do their twists and turns.

CUT TO:

195 SKI SHOW AUDIENCE 195

Stomping and clapping and cheering for their side.

AUDIENCE
Hatfields!

AUDIENCE
McCoys!

CUT TO:

196 KATHRYN ON PHONE 196

She's finally gotten Calvin.

KATHRYN
Yes, Calvin, yes! It's the biggest shark I've ever seen. A female. I think the other one was hers. You have to get the skiers out!

197 SHARK POV 197

Up ahead, the skiers' wake. The shark rises.

CUT TO:

198 MIKE AND PHILIP IN CART 198

Now there are so many tourists in front of them the cart is useless. They jump out of it and RUN for the ski show stadium. Those in their way get knocked aside.

TOURISTS
Hey, where the hell you going!
Why don'tcha watch it! Asshole.

CUT TO:

199 EXT. LAGOON - DORSAL FIN 199

Slicing through the water. CAMERA draws around, revealing that the shark is heading for the lighted stadium, the ROAR of the crowd.

200 SHOT OF THE SKI SHOW 200

The audience applauds.

201 MOVING POINT OF VIEW SHOT - WHAT THE SHARK SEES 201

Headed toward the stadium.

202 MIKE AND PHILIP 202

Come running in, in back of the stadium. They hurry to where the other skiers wait backstage.

PHILIP

Looking toward the lagoon, sees something.

PHILIP
Oh, Christ.

203 WHAT HE SEES - THE FIN 203

Heading toward the skiers.

204 MIKE AND PHILIP 204

Keep running, pointing, and yelling.

MIKE
Shark! Shark!

But his warning is drowned out by the participating audience caught up in the show.

AUDIENCE
Hatfields!
McCoys!

Mike grabs one of the show's MANAGERS.

MIKE
Get them in! There's a shark out there!

MANAGER
You're kidding, aren't you?

(CONTINUED)

204 CONTINUED: 204

MIKE
Get them out of the water!

MANAGER
Jesus....

He runs off, while Mike sprints for the Master of Ceremonies.

CUT TO:

205 WATER SKIERS 205

Doing their twists, turns.

206 SKIER - TOD 206

Does a fancy turnabout. Skiing backwards, he looks aghast as he spots something in the water coming after them.

TOD
Holy shit!

He completes his turn-around and skis on, looking back over his shoulder. One of the GIRL SKIERS notices him looking.

GIRL
Hey, what'd you lose?

TOD
Huh... nothing... just don't fall. Just don't fall!

He glances back again. The fin follows, then dives beneath the surface.

CUT TO:

207 SKI SHOW - MASTER OF CEREMONIES 207

The M.C. is giving the audience a running play-by-play commentary as Mike comes bursting upon him, grabbing the microphone. The M.C. keeps pushing Mike back.

M.C.
What are you doing? I'm doing a show. Give me that.

(CONTINUED)

207 CONTINUED: 207

MIKE
(into mike)
All skiers in! There's a shark out there! Get out of the water! There's a shark!

208 AUDIENCE 208

Almost in unison, EVERYBODY in the entire stadium rises to their feet, looking.

CUT TO:

209 WATER SKIERS 209

Having heard Mike's announcement, they're all looking about with great concern.

210 SKIER 210

Does a JUMP, coming off a ramp. Airborne, he glances down in disbelief as he FLIES over the monstrous form swimming beneath him.

SKIER
Holy shit!

He lands and keeps going.

211 SKIERS 211

As the boat comes roaring in at top speed. The skiers make their sliding breakaway and clamber up onto the pad and safety.

212 MIKE AND PHILIP 212

Are amongst those helping them out. The skiers collapse thankfully.

SKIER
God, that was close!

213 GIRL SKIERS 213

All out of breath, looking out at the lagoon.

GIRL SKIERS
I don't see it.
Where is it?

CUT TO:

214 SHARK POV - UNDERWATER 214

A GRINDING-SPLASHING NOISE has its attention. It heads in that direction.

CUT TO:

215 CALVIN ARRIVES 215

Runs up and responds to

216 SHARK FIN 216

Speeding to one of the GONDOLA CARS as it glides along the water.

CALVIN
Good God!

CUT TO:

217 GONDOLA CARS 217

One rises up from the water as the next one descends.

CUT TO:

218 INT. GONDOLA CAR 218

Sean and Kelly sit holding hands.

KELLY
Isn't this fun!

SEAN
(low, sarcastic)
Can hardly wait to do it again.

She laughs and kisses him.

KELLY
Told you you'd like it.

SEAN
(apprehensively)
Now what's this do?

KELLY
Goes up.

Sean looks out at the water and sees

219 THE FIN 219

knifing through the water.

SEAN
(aghast)
No... It can't be.

KELLY
What, hon?

Unable to speak, he can only point at the rapidly approaching dorsal fin.

KELLY
Oh, my God!

CUT TO:

220 SHARK POV 220

The splashing Gondola Car.

CUT TO:

221 SEAN AND KELLY 221

White-knuckled as the car starts to rise up.

SEAN
Let's go, let's go!

KELLY
It's okay, Sean.

SEAN
Take it up.

KELLY
He's diving!

222 THE FIN 222

Disappears.

223 THE GONDOLA 223

Slowly rises. Now ten feet above the water.

KELLY
(big sigh)
We made it. It can't get us.

(CONTINUED)

223 CONTINUED: 223

Sean still stares through the glass bottom at the water.

SEAN
Take it up!

KELLY
SEAN!

Kelly has reason to scream, for

224 THE SHARK 224

Comes BURSTING out of the water at them.

SEAN
NO!

225 SHARK 225

Lunges high into the air, giant jaws open wide, rows of teeth bared. It clamps down on the rising gondola.

SHOCK CUT TO:

226 SEAN AND KELLY 226

As they look into the jaws of death. Kelly SCREAMS.

CUT BACK TO:

227 SHARK AND GONDOLA 227

As the car comes crashing back into the water, being torn apart by the giant. Kelly's SCREAM is still heard.

DISSOLVE TO:

228 AMBULANCE SCREAMING 228

Its SIREN crying out as the ambulance RACES through the street, lights flashing.

CUT TO:

229 AMBULANCE DRIVER AND HIS POV 229

He's doing seventy and WEAVING in and out of traffic, barely avoiding head-ons and blind-sides by inches.

CUT TO:

230 INT. HOSPITAL CORRIDOR 230

MIKE

Paces the hallway, nervously, outside a room.

231 NURSE 231

Comes out room door. Mike goes up to her.

MIKE
Can I see him now?

NURSE
He's very sedated. You can't talk to him.

MIKE
I just want to see him.

NURSE
Only for a minute.

Mike nods appreciatively and enters.

CUT TO:

232 INT. ROOM - SEAN 232

Lies in bed with tubes sticking out of him. Mike stands looking at his still brother.

233 KATHRYN 233

Enters. Comes up to Mike, takes his hand. Mike looks at her.

MIKE
... Kelly?

Kathryn barely shakes her head "no." Mike shows his pain.

KATHRYN
How is he?

MIKE
Couple of fractures, lacerations. They say he's gonna be all right.

KATHRYN
... I have to go, honey. Philip and I are going down together to kill the shark.

(CONTINUED)

233 CONTINUED: 233

MIKE
... Okay.

She kisses his cheek and leaves. Mike just keeps looking at his brother.

DISSOLVE TO:

234 INT. PRESS TENT - LATER 234

Kathryn, Calvin, Philip, and staff execs seated around the table-top model of the Kingdom.

PHILIP
We can assume he's back in the water intake passage.

KATHRYN
She, Mister Hutton.

PHILIP
He. She. Let's blow the bitch up!

CALVIN
You can't do that. We're talking millions of dollars of filtering system.

PHILIP
We're talking a bloody dinosaur's down there!

CALVIN
You're not going to blow that equipment away.

PHILIP
Well, what else do you propose?

MIKE (V.O.)
We net it...

They all look to see

235 MIKE 235

coming through the door, joining them.

MIKE
(continuing)
After all, that's how you catch fish, isn't it?

(CONTINUED)

235 CONTINUED: 235

PHILIP
You could also try a bamboo pole and a worm.

CALVIN
What's your plan, Brody?

MIKE
It's easy. Put a net on the derrick. Put the net in the water by the intake passage. Turn off the intake passage. Shark comes out into the net and is hauled up.

PHILIP
A piece of pie on Sunday.

KATHRYN
The net would have to be secured by the intake passage.

MIKE
That's right.

KATHRYN
Who's going to do it?

MIKE
Me.

KATHRYN
Michael, you're not going down there.

MIKE
I am. You're not.

KATHRYN
But you --

MIKE
(cutting her off)
It's a construction job. I'm the only one that can do it.

PHILIP
I'll go with you.

MIKE
No way.

PHILIP
I'll stay out of your way. I won't interfere.

(CONTINUED)

235 CONTINUED: (2) 235

MIKE
I'm sure you won't. But you're going to have to wait till we come up. Then you can film all you want.

He starts for the door as Kathryn grabs him.

KATHRYN
Michael, you don't have to go down there.

MIKE
I want that shark, Kathryn.

KATHRYN
You don't have to prove anything.

MIKE
Only to myself.

She watches as he leaves.

CUT TO:

236 DERRICK 236

A giant heavy-duty CRANE sits beside the shore. It is strongly reinforced by supporting cables. Nothing could budge this baby.

237 GIANT NET 237

Is fastened to the derrick beam and guided over to the water's edge by workers.

238 MIKE 238

In diving suit, overseeing the operation. He moves about, hand signaling the crane operator to lower the net.

239 NET 239

Comes crashing into the lagoon, submerging to the deep.

240 MIKE 240

Is with Bob, ready to go in. He holds Kathryn.

(CONTINUED)

240 CONTINUED: 240

KATHRYN
Be careful.

Mike smiles at her and repeats her own words.

MIKE
Don't worry. I've handled sharks before.

A quick kiss and he goes into the water. Kathryn watches.

241 UNDERWATER 241

Mike and Bob dive to the

242 TUNNEL ENTRANCE 242

Mike stops there, and Bob continues to the bottom.

243 CLOSE ON MIKE 243

Looking into tunnel. PULL BACK to include ominous tail of shark. It WIPES FRAME.

244 MIKE 244

Signals for them to send down the equipment.

245 SHORE 245

Men lower the gear to the divers below.

246 UNDERWATER ANGLE 246

As the gear comes down.

247 BOB WITH JACK HAMMER 247

Driving in anchor pins. PULL BACK AND UP to

248 MIKE 248

Welding hook eyes to tunnel mouth.

249 REVERSE ANGLE 249

Mike is intense and worried as he welds. ANGLE DOWN, the shark's tail is swishing, more agitated.

250 BOB 250

Glances up toward the shark, concerned about the JACK HAMMER NOISE. He's suddenly startled by something touching him.

251 REVERSE - IT'S MIKE 251

He's finished with the welding and motions for them to get the net assembly.

252 CAMERA MOVES PAST THEM 252

The shark is STIRING.

253 WIDE ANGLE 253

Mike and Bob move the assembly toward the tunnel mouth.

254 CLOSER ANGLE 254

They reach the tunnel mouth.

255 CLOSE ON HAND 255

Attaching a cinch ring hook.

256 MIKE AND BOB 256

They maneuver about the mouth, from hook to hook.

257 ANGLE PAST RESTLESS TAIL 257

To Bob swimming down to attach anchor pins to net.

258 WIDE ANGLE 258

Mike joins Bob.

259 CLOSE ON SHIVES 259

Being attached.

260 JOB IS FINISHED 260

Mike signals return to surface.

261 MIKE AND BOB 261

Quickly get the hell out of there.

262 SURFACE 262

Mike breaks through, followed by Bob. They pull themselves up onto shore. Clasp hands tightly. Machismo.

MIKE
Way to go, Bob. Way to go!

263 KATHRYN 263

Hurries over to Mike. She's greatly concerned.

KATHRYN
Are you okay?

MIKE
(smiling)
I'm fine.

They hug.

264 PHILIP 264

It's his turn now. He grabs Ike.

PHILIP
Let's go.

They start into the water. Mike comes over to Philip.

MIKE
(warning)
He's big, Hutton. You never saw anything so big. Watch yourself.

PHILIP
Always do.

They submerge into the water.

265 MIKE 265

Grabs walkie-talkie.

(CONTINUED)

265 CONTINUED: 265

MIKE
Okay, turn them on.

266 CONTROL ROOM 266

As the lagoon lights start to be turned on. We see them come on outside the windows.

267 FULL SHOT - LAGOON 267

As the lights go on, section by section.

268 PHILIP AND IKE 268

Reacting as the lights go on. Immediately, Philip switches on his head lantern and begins to check the camera. Ike looks uneasily toward the tunnel entrance.

269 TUNNEL ENTRANCE 269

The net across it, cables raising from each anchor pin. The shark cannot be seen inside the tunnel.

270 PHILIP AND IKE 270

Philip flathands Ike on the shoulder, startling him. He points to Ike's lights, and Ike nods jerkily, turns them on, turns on his head lantern. Philip gestures for them to get closer to the center of the net. Ike hesitates. Again, Philip hits him on the shoulder, gestures impatiently. A reluctant Ike goes with him.

271 MIKE 271

On the walkie-talkie.

MIKE
Turn off the water.

272 CONTROL ROOM 272

As they begin to turn off the water entering the tunnel.

273 SHOTS 273

As the water current slows down in the tunnel. The shark begins to stir. The principals on shore wait, looking toward the lagoon.

274 PHILIP AND IKE 274

Philip gestures for them to get closer yet to the center of the net. Ike holds back. Philip gestures angrily, and Ike has to go along but is most unhappy about it.

275 SHOTS 275

The water current getting weaker and weaker. The shark begins to move. Philip wants to be closer yet. Ike holds back, and Philip grabs his arm, pulling him. Ike looks toward the tunnel with mounting dread.

276 REVERSE ANGLE 276

Philip grabs Ike, pulling him closer.

277 SHARK 277

Slowly starts BACKING OUT. Philip stays close, photographing. Ike drifts back.

278 CONTROL ROOM 278

The Operator watches the monitor closely.

OPERATOR
Shark's backing out.

279 MIKE 279

Turns to his crew. Speaks into the walkie-talkie.

MIKE
It's coming out. Get ready.

280 UNDERWATER - PHILIP 280

Stays right on top of it as the shark continues to back out. Philip looks over his shoulder and sees Ike taking off, terrified.

281 CONTROL ROOM 281

The shark's three-quarters out now. Ike is leaving FRAME.

282 PHILIP 282

Obsessed, he continues to film, despite incredible risk. The shark slowly, ominously backs up, backs up...

283 SHARK 283

Is now OUT of the tunnel. Philip keeps filming.

284 SHARK 284

Suddenly SWINGS AROUND, its incredible, massive head now turned to Philip and CAMERA. It is JAWS!

285 PHILIP 285

Stunned, backpedals frantically as the

286 SHARK 286

thrashes forward into the NET.

287 PHILIP 287

Mesmerized. Unable to stop, Philip brings camera up to resume filming.

288 CLOSE ON PINS 288

They begin popping out.

289 SHARK 289

Comes HEAD ON, smashing into the net.

290 CONTROL ROOM 290

The Operator sees this chaos in the monitor and reports.

OPERATOR
The pins are going!

291 MIKE 291

Acts at once, speaking into the walkie-talkie.

MIKE
Pull up the rear net lines!

292 INT. CRANE CAB 292

The OPERATOR responds, pulling the levers hard.

293 FULL SHOT - NET FLOATS 293

Being hoisted out of the water.

294 MIKE 294

Gives a new order.

MIKE
Too much, ease off, ease off!

295 REAR OF SHARK IN NET 295

The mighty tail is tearing back and forth. Between the excessive pull-up and the thrashing tail, the strain on the anchor pins is too much.

296 CLOSE ON PIN 296

Violently being pulled out by an unseen force.

297 CONTROL ROOM 297

OPERATOR
The tail's knocking out the bottom lines!

298 MIKE 298

MIKE
(to Crane Operator)
Take up the cinch line on tunnel mouth!

299 PHILIP 299

Refuses to yield. He's still in front of the shark, filming. The shark's ENRAGED.

300 ANCHOR PINS 300

Start popping out in rapid order.

301 PHILIP 301

Realizes and starts retreating.

302 MIKE 302

MIKE
Harder on the cinch lines!

303 CRANE OPERATOR 303

CRANE OPERATOR
It's full bore now!

304 SHARK - HEAD-ON 304

Its assault on the net is more frenzied than ever. It plows into it. The seam starts to go!

305 SIDE ANGLE - CRANE 305

The derrick starts to TOPPLE, bracing cables snapping, the rear wheels starting to lift. Mike and everybody look around in SHOCK.

306 CRANE ARM 306

Comes toppling toward CAMERA.

307 MIKE 307

Sees and warns Bob. Look out! They LEAP into the water, barely avoiding the falling crane.

308 UNDERWATER - MIKE CLOSE 308

No mouthpiece, no mask up. He's gagging for air.

309 MIKE 309

His foot and leg tangled in net and cinch line.

310 CLOSE ON TANGLED LEG/FOOT 310

311 ANOTHER ANGLE 311

Mike struggles to free himself.

312 SHARK 312

With tremendous thrust, the shark splits the seam of the net, coming right at us. Its vast JAWS fill the screen.

313 ANGLE ON PHILIP 313

Panic-stricken, total shock, he tries to escape.

314 PHILIP SWIMMING 314

The shark right behind. It wants Philip BAD.

315 IKE 315

Looks down in horror as he sees

THE SHARK EAT PHILIP

316 FRONT ANGLE 316

As Philip is scooped into the massive mouth.

317 ANGLE ON MOUTH 317

Philip's airline is hooked over a shark's tooth as

318 PHILIP 318

slides into the shark's throat WHOLE.

319 PHILIP INSIDE SHARK 319

Panics as air is replaced by water, as he continues further into the shark. He is still alive, in one piece, at the edge of INSANITY. Then he remembers the

320 GRENADE 320

His hand gropes frantically for it.

321 NEW ANGLE 321

Philip, arm extended with grenade, fights to free his pinned arm to pull the grenade pin.

322 PHILIP 322

His mask now filled with water, struggles, bug-eyed, as his breath gives out.

323 ANGLE ON GRENADE 323

In Philip's hand. A dead man's grasp on the grenade as the mouth of the shark closes into blackness.

324 IKE 324

Surfaces near platform. CAMERA moves in as

325 BOB 325

surfaces unexpectedly in f.g., startling Ike.

326 UNDERWATER - ANGLE ON MIKE 326

He finds air.

327 CLOSER ON MIKE 327

He clears mask, puts in his respirator, looks...

328 MIKE'S POV 328

Through mask as water clears, the shark coming around the tunnel toward Mike.

329 SHARK 329

Heading for Mike.

330 ON THE PLATFORM - BOB 330

Climbs out, exclaiming:

BOB
Mike's caught in the net lines!

331 ANGLE PAST SHARK 331

Closing fast on Mike, still trapped.

332 CLOSE ON KATHRYN 332

With Bob in b.g.

KATHRYN
(to roustabouts)
Pull the cinch lines in! Hurry!

333 MIKE 333

Suddenly yanked upside-down and out of tangled flipper, as shark, on his kill run, lunges where Mike had been moments before.

334 MIKE 334

Is bumped hard by passing shark.

335 MIKE 335

Swims down as shark, overhead, turns.

336 SURFACE 336

Flipper, empty, is pulled from water. CAMERA moves in on Kathryn, grief-stricken.

337 MIKE 337

Perplexed, looks for way out. Begins to swim down.

338 MIKE'S POV 338

The cave. We move toward it.

339 MIKE 339

Looks over his shoulder at the pursuing shark. It's gaining fast. Mike's kicking as fast as he can.

340 MIKE'S POV 340

The shark, closing in once again.

341 MIKE 341

Swims frantically, the cave seeming so close yet so far.

342 SHARK 342

Alarmingly close, mouth open for the kill.

343 ANGLE ON MIKE 343

At mouth of cave, desperately reaching for the lip.

He swings into the cave ... and out of the shark's path as

344 THE HUGE BEAST 344

Immediately surges past, crashing into the cave's entrance.

345 MIKE 345

Reacts to the close call.

346 MASSIVE TAIL 346

Whips past, colliding with cave overhang, causing the overhang to fracture from the heavy blow.

347 CLOSE ON MIKE 347

His face reflecting concern as light changes and there is a

348 CAVE-IN 348

We see that Mike is blocked by fallen debris.

349 KATHRYN - ON SHORE 349

Grabs Bob as he is helped from the water. Shelly pulls ashore a traumatized Ike.

350 KATHRYN AND BOB 350

KATHRYN
Where's Michael? What's happened to him?

Bob shakes his head mutely.

BOB
... I don't know. The shark got him.

Kathryn grabs a walkie-talkie.

KATHRYN
Can you see Michael?

351 CONTROL ROOM 351

Man looking at the monitor screens for the Fun Tunnel area.

(CONTINUED)

351 CONTINUED: 351

MAN
We're not sure.

KATHRYN (V.O.)
Look!

CAMERA moves in fast on the screen to show the cave entrance.

352 ANGLE ON CAVE ENTRANCE - MIKE 352

Trying to pull loose some of the fallen concrete to get out, looking for the shark. The concrete pieces are too heavy.

353 KATHRYN AND BOB 353

KATHRYN
Well?!

OPERATOR (V.O.)
We think he's trapped inside a cave beside the glass tunnel. The shark broke up the entrance.

KATHRYN
Where is the shark?

OPERATOR (V.O.)
Near the bay gate.

Kathryn hesitates, then runs out of FRAME, Bob and the others watching her go in surprise.

354 SHOTS 354

Kathryn running desperately toward her compound. Mike trying, in vain, to get out of the cave.

355 SHARK COMPOUND DOCK - KATHRYN 355

Running to the sub, untying it, jumping in, pulling the canopy shut, and turning on the engine. As the SUB moves into the lagoon, she puts on the scuba mask.

356 BOBBY AND DAISY 356

Seeing her leave, they begin to butt frantically at the still-unrepaired gate opening of their pen.

357 SUB 357

Moving through the lagoon.

358 INT. SUB - KATHRYN 358

Looking around uneasily as she drives the sub.

359 WHAT SHE SEES - THE LAGOON 359

O.S., we hear the SOUND OF THE SUB. No sign of the shark.

360 MIKE 360

Trapped in the cave. He hears the O.S. SOUND of the sub and looks out, trying to see.

361 THE SUB 361

Emerging from the water, coming straight at CAMERA.

362 INT. SUB - KATHRYN 362

Camera draws around to show the cave ahead. She looks around again for the shark.

363 FULL SHOT - THE SUB 363

Coming up to the cave. Kathryn starts to push the sub front against the fallen concrete.

364 MIKE 364

Pushing to one side to avoid the concrete piece the sub is pushing in.

365 FULL SHOT - THE SUB 365

Pushing at the concrete piece.

366 KATHRYN 366

Inside the sub, concentrating on the cave. Suddenly, a dark form flashes into FRAME just overhead, making her jump in shock. Then she sees --

367 BOBBY AND DAISY 367

Swimming around the sub.

368 KATHRYN 368

Returns to the concrete piece.

369 FULL SHOT - THE SUB 369

Pushing in the concrete piece.

370 MIKE 370

Pressed against the cave wall, is almost touched by the concrete piece. Now there is room enough for him to get out.

371 FULL SHOT - MIKE 371

Starts to push out through the cave opening. CAMERA ZOOMS IN on his face as he sees --

372 THE SHARK 372

in the distance, approaching again.

373 KATHRYN AND DOLPHINS 373

She reacts, seeing the dolphins dart out of FRAME. She looks after them.

374 POINT OF VIEW SHOT - THE DOLPHINS 374

Speeding toward the shark to intercept it.

375 KATHRYN 375

Her face reflecting her fear for the dolphins as she opens the canopy for Mike to get in. He closes the canopy, both looking apprehensively toward the shark.

376 WHAT THEY SEE - THE SHARK 376

Being butted by the two dolphins, deflecting its charge.

377 MIKE AND KATHRYN 377

Kathryn starting to drive the sub away.

378 FULL SHOT - SUB 378

As it starts away from the Fun Tunnel area.

379 INT. SUB - MIKE AND KATHRYN 379

Kathryn looking back toward the shark.

380 WHAT SHE SEES - THE DOLPHINS 380

Still attacking the shark with some diversionary success.

381 FULL SHOT - SUB 381

Starting to rise as it passes over the Spanish Galleon.

382 INT. SUB - MIKE AND KATHRYN 382

In the b.g., the shark suddenly comes toward them at high speed, its massive size blotting out everything in b.g.

383 FULL SHOT 383

As the giant shark hits the sub broadside.

384 INT. SUB 384

Turning over in a complete circle, then righting itself, Kathryn trying to keep it moving forward.

385 FULL SHOT - THE SHARK 385

Attacking the submarine again, flinging it around like a cork, the attack by the dolphins only diverting it slightly.

386 INT. SUB 386

The shark seen outside, trying to close its jaws around the sub.

387 FULL SHOT - THE SHARK 387

Grabs the sub from behind and starts to shake it.

388 INT. SUB - ANGLE PAST MIKE AND KATHRYN 388

The shark seen in b.g., its enormous jaws closed around the back part of the submarine. Kathryn reaches for something.

389 INSERT - CONTROL 389

As Kathryn's hand in the violently shaking sub manages to increase the revolution of the propellers.

390 FULL SHOT - THE PROPELLERS 390

Spin faster, cutting the shark's maw. Bleeding, it backs off, wheeling away.

391 INT. SUB - KATHRYN 391

Tries to drive it away, but the propellers will not turn now, they are jammed. The sub starts sinking toward the bottom. They both twist around.

392 THEIR POV - THE SHARK 392

Moving away.

393 INT. SUB - KATHRYN 393

Points toward the galleon. Mike hesitates, then sees that they have no other chance and they slide back the canopy quickly, push out of the sinking sub, and swim toward the galleon. The dolphins suddenly appear in FRAME, and Mike and Kathryn grab their fins, looking around to see where the shark is, reacting as they see

394 THE SHARK 394

Rushing back toward them.

395 MIKE, KATHRYN, AND DOLPHINS 395

The dolphins speed them to the opening of the galleon hold where they let go of the fins and kick down fast into the hold, as the dolphins wheel around to attack the shark again.

396 INT. HOLD OF GALLEON - UP ANGLE 396

Mike and Kathryn swimming downward toward CAMERA. They kick into the dark hold, CAMERA pulling down from them, stopping. They swim past CAMERA and, in the next moment, the berserk shark appears, trying to follow them into the hold. It can't get through, the opening too small, but shatters part of the framing.

397 MIKE AND KATHRYN 397

Ducking away from and pushing aside large, falling pieces of lumber. They look up, reacting as they see

398 THEIR POV - THE SHARK 398

Lunging down into the opening again, breaking off more of the hold framing.

399 MIKE AND KATHRYN 399

Evading more falling wood, backing away as they look up at

400 THE SHARK 400

trying once more, getting stuck in the hold opening which is now enlarged enough for it to wedge in part of its enormous form.

401 FULL SHOT - THE SHARK 401

Trying to get into the hold all the way, the two dolphins butting its side.

402 MIKE AND KATHRYN 402

Mike looks around, sees something and, grabbing Kathryn's arm, pulls her further into the body of the sunken hull, CAMERA PANNING to show them moving toward the hole in the ship's side.

403 EXT. HULL 403

As Mike and Kathryn push out through the opening and kick up with extreme caution.

404 ANGLE ON DECK EDGE 404

As Mike and Kathryn appear, looking warily toward

405 THE SHARK 405

still in the opening to the hold, trying to break through, the dolphins still butting its sides.

406 MIKE AND KATHRYN 406

Look at each other, then, abruptly, decide and kick upward, CAMERA with them. As they move toward the surface, they look down at

407 THE SHARK 407

Starting to back out of the opening it has battered into the hold entrance.

408 MIKE AND KATHRYN 408

Kicking upward as fast as they can.

409 SURFACE 409

As they break through, looking down.

410 WHAT THEY SEE - THE SHARK 410

Coming up at them.

411 MIKE AND KATHRYN 411

Now knowing what to do. They start spasmodically as the two dolphins rush up from beneath the water and appear nearby. Without a word, Mike and Kathryn grab the dolphins' dorsal fins, and the dolphins start to rush them away.

412 THE CHASE 412

Shots alternating between Mike and Kathryn being pulled along by the dolphins and the giant shark pursuing them, getting closer and closer. When it becomes apparent that the shark is going to overtake them, the dolphins make a sharp turn and elude its heavier, straight-forward impetus. Seeing where they are, Mike points downward. Kathryn hits Bobby on the side and he dives abruptly. Daisy follows.

413 UNDERWATER 413

The dolphins diving with Mike and Kathryn as they put their mouthpieces back in. We see that they are outside the Control Room, the men inside looking out at them in shock. Mike lets go of the fin and swims to the lock, gesturing for Kathryn to do the same. She does and both take refuge in the concrete recess as the shark zooms into FRAME from behind CAMERA, rushing at them.

414 INSIDE THE RECESS 414

As the huge shark comes at them. Mike activates the outer door of the lock, and they are washed in just as the shark smashes its head against the concrete, jaws missing their feet by inches.

415 INT. LOCK 415

The shark still trying to get at them. Mike shuts the outer door and starts to drain the water from the lock. As it comes below their heads, they pull out their mouthpieces and look at each other with dazed relief. He puts his arms around her, and they lean their foreheads together, breathing hard. The water is out of the lock in seconds; inside, men activate the inner door.

416 INT. CONTROL ROOM 416

As Mike and Kathryn are helped in by the technicians. One of them looks toward the o.s. window suddenly.

MAN

Oh, my God!

They whirl and look.

417 THE SHARK 417

Coming straight at the window as fast as it can. With a deafening CRASH, it hits the window and the glass is shattered, a wall of water roaring in.

418 FULL SHOT - MIKE AND KATHRYN AND THE MEN 418

Swept across the Control Room by the giant wave of water flung around. One man is smashed against a wall and killed. Several others make it to the door, getting out just before the water slams it shut.

419 MIKE AND KATHRYN 419

Putting their mouthpieces in again as the Control Room fills with water. They look toward

420 THE SHARK 420

with one of the technicians in its JAWS and is sub-dividing him.

421 CONTROL ROOM 421

Starts flooding. A tape bank topples, crushing female technician.

422 IMPALED SHARK 422

Thrashes violently, working his way in. It's caught on a huge section of thick glass piercing its side.

423 MIKE AND KATHRYN 423

Staring at the shark. Suddenly, the air in Mike's tank runs out and, reacting, he taps Kathryn's arm. She sees the problem, takes a deep breath, and gives him her mouthpiece. They look toward the window at a loud SOUND.

424 THEIR POV - THE SHARK 424

Still very much alive, throwing its gigantic weight forward, getting closer and closer to CAMERA, each violent lurch cutting its side open more, blood pouring from the jagged rent.

425 ANGLE PAST SHARK ON MIKE AND KATHRYN 425

As it gets closer and closer to them. They back away, are blocked by a console.

426 ANGLE PAST MIKE AND KATHRYN 426

Showing the shark closer yet. Despite the impaling blade of glass, despite the internal injuries, the shark -- in seconds -- will have them.

427 CLOSE ON MIKE AND KATHRYN 427

Sharing the mouthpiece, huddled together, helpless now. Then Kathryn's eyes widen, both react.

428 THE SHARK 428

Shaking its head as it inches forward, jaws open wide.

429 MIKE AND KATHRYN 429

Drawing back. Kathryn SCREAMS.

430 THE SHARK 430

Emerging from its maw is Philip's body.

431 PHILIP'S BODY 431

We see the GRENADE locked in his fist.

432 MIKE 432

Quickly grasps a metal strip from the tape bank and fashions a crude hook.

433 MIKE 433

Times his move perfectly and KNOCKS the grenade out of Philip's locked fist. The grenade comes to rest between the shark's TEETH. Kathryn gives Mike some air, then

434 MIKE 434

Leaps forward and SNATCHES the grenade out of the shark's mouth.

435 MIKE 435

Hurriedly wraps a metal strip around the grenade.

436 KATHRYN 436

Acts as a decoy and lures the shark's attention as

437 MIKE 437

PULLS the grenade pin and

SHOVES GRENADE

Into the distracted shark's mouth.

438 MIKE GRABS KATHRYN 438

And they roll behind a Control Room desk and computer terminal console.

439 FULL SHOT SHARK 439

As the shark is BLOWN OUT backward through the window opening, torn in half by the explosion, its massive remains starting to slide toward the lagoon bottom, turning the water crimson.

440 MIKE AND KATHRYN 440

Grabbing the stunned Kathryn, Mike pulls her to the window and out, starting upward through the bloody water.

441 UNDERWATER - MIKE AND KATHRYN 441

Sharing the air, they slowly float to the surface, buddy-buddy breathing.

442 SURFACE 442

Mike and Kathryn break through. Helping each other, they make their way over to a camera pylon.

443 MIKE AND KATHRYN 443

Cling to the pylon and each other.

444 KATHRYN 444

Suddenly looks alarmed as she remembers.

KATHRYN
Bobby and Daisy.

Mike looks about, no sign of the dolphins.

445 KATHRYN 445

Slaps the water hard three times.
No dolphins.
She does it again.
And again.

446 KATHRYN 446

And now, in total ANGER and FRUSTRATION, she pounds the water like Rocky on the punching bag until she is drained; and Kathryn breaks down sobbing as Mike holds her, trying to comfort her.

447 DOLPHINS 447

Come shooting to the surface! They're banged and bruised, but are chirping excitedly and as HAPPY to see Kathryn and Mike as they are to see them.

448 DOLPHINS 448

Slowly swim around the hugging Mike and Kathryn as CAMERA PULLS UP to show the Sea Kingdom, in all its entirety, safe at last.

FADE OUT.

THE END